Sunday
Los Angeles Times
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Shooter kills 8 at mall in Texas

Gunman is slain by an officer. Witnesses report seeing children among the victims.

By Jake Bleiberg and Rebecca Boone

ALLEN, Texas — A gunman killed eight people and wounded seven others — three critically — in a shooting at a Dallas-area mall before being fatally shot by a police officer who happened to be nearby, authorities said Saturday.

Officials did not immediately provide details about the victims, but witnesses reported seeing children among them.

The latest deadly episode of gun violence to strike the country forced hundreds of shoppers and workers to lock down at Allen Premium Outlets or flee.

Dashcam video that circulated online showed a man step out of a vehicle outside the mall and immediately start shooting at people on the sidewalk. More than three dozen shots could be heard as the vehicle recording the video drove off.

Maxwell Gum, a 16-year-old shift leader at Wetzel's Pretzels, was on his lunch break when a family with limited English ran into the back of his store, urgently telling him, "Gun! Shoot!" as

[See **Texas shooting,** A15]

Ways to remedy slavery's harms

Panel suggests state offer descendants an apology, cash payouts and other reparations.

By Taryn Luna

California's Reparations Task Force voted on Saturday to recommend that the state issue a formal apology for slavery and potentially provide billions of dollars in cash payments, moving forward a historic effort to enact remedies and compensation for descendants of African Americans who were enslaved in the U.S.

The vote at a public meeting in Oakland marks the beginning of the end of the nine-member panel's two-year process to craft a report recommending reparations for slavery, which is due to the state Legislature by July 1.

The report will act as a manual for lawmakers and Gov. Gavin Newsom, who established the task force in 2020 to study and gather evidence of the harms of slavery and lasting discrimination, as state elected officials begin to debate righting the wrongs of the past.

The task force has heard testimony from more than 133 witnesses, such as scholars detailing California's racist history and economists who offered suggestions for how to quantify compensation for health disparities, mass incarceration and housing discrimination against descendants. Families affected by slavery shared their own experiences and called for various

[See **Reparations,** A18]

Christopher Furlong Getty Images

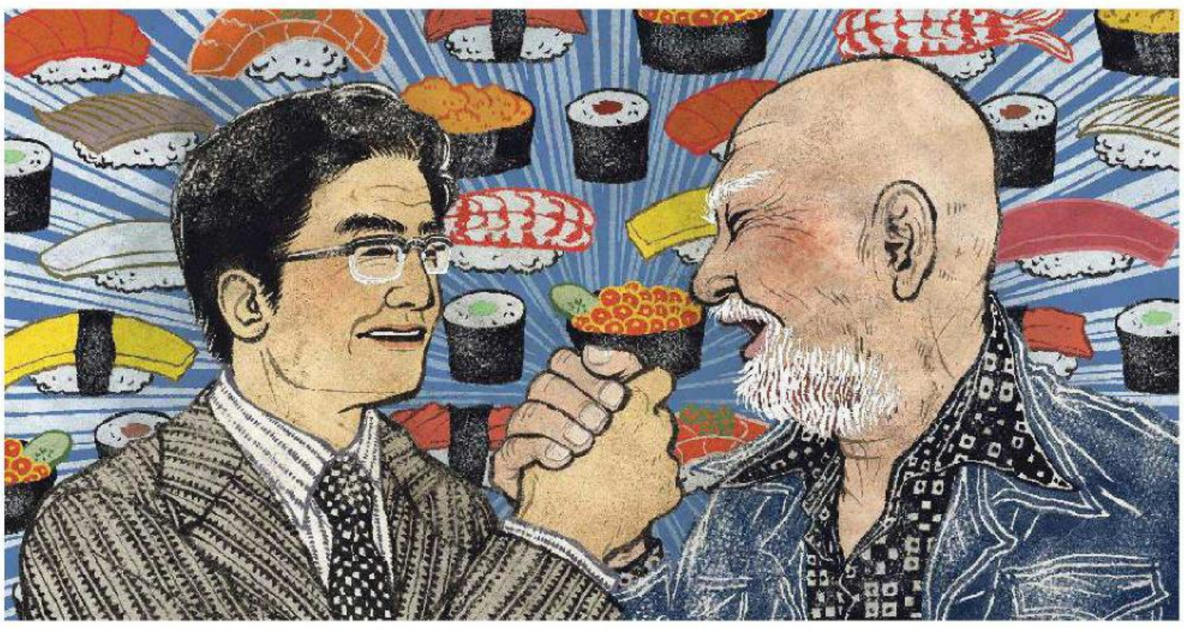
FRESHLY CROWNED

King Charles III and Queen Camilla appear on the Buckingham Palace balcony after enacting the arcane rites of coronation, the culmination of Charles' seven-decade journey to the throne. **WORLD, A3**

COLUMN ONE

The friendship that brought sushi to L.A. and beyond

By Daniel Miller



Yuko Shimizu For The Times

It was the meal that changed how Angelenos eat.

And it happened more than 5,000 miles from Los Angeles.

When Noritoshi Kanai and Harry Wolff Jr. sat down for dinner in Tokyo one night in 1965, they had no way of knowing they were about to stumble onto an idea that would upend American dining — and their own lives.

On this evening, the colleagues had more urgent concerns on their minds: how to salvage a foundering trip in Asia that was launched to find a novel food product to import to the U.S.

That item, it turns out, was actually on the menu.

Sushi.

Kanai, who managed Mutual Trading Co., an L.A. wholesaler of Japanese food products, had suggested the restaurant, a family-run spot in the Ginza district called Shinnosuke. Wolff had never eaten sushi, but Kanai figured he'd be game.

"He'd try anything," Kanai recalled, laughing.

Before long, Shinnosuke's sushi chef was turning out a cascade of nigiri.

Tuna. Octopus. Cuttlefish. Scallop. Sea bream.

Wolff ate with enthusiasm. But the significance of the meal wouldn't become apparent until five days later.

That's when the restaurant sent a bill to Kanai's Tokyo office — for about $275, which, when adjusted for inflation, is about $2,650 today. It was, Kanai said, a

[See **Sushi,** A10]

L.A. dreams of sushi

Our guide to the top dishes, including amazing omakase and California rolls. **WEEKEND, L1**

And more online: For stories on L.A.'s first sushi bar and the rice that boosted the cuisine's profile, visit **latimes.com/sushihistory**

LEGAL WEED, BROKEN PROMISES

State to probe cannabis labor claims

A team formed in the wake of a Times report will investigate worker exploitation.

By Paige St. John

WEAVERVILLE, Calif. — Acknowledging growing concern over the mistreatment of cannabis workers, California regulators have quietly assembled a team to pursue labor exploitation in the state's burgeoning weed industry.

The new unit, housed within the Department of Cannabis Control, recently solicited help from law enforcement agencies statewide to investigate cannabis operators who coerce or threaten workers, subject them to hazardous conditions or deny them pay.

The April 13 bulletin, obtained by The Times, said the unit seeks to create a "central repository" of cannabis-related human trafficking investigations.

Its launch followed the December publication of "Dying for Your High," a Times investigation detailing the plight of cannabis workers who are cheated, threatened with violence or even die because of unsafe working conditions. The newspaper identified abuse allegations against nearly 200 cannabis farms or contractors — half of them licensed by the state — since legalization. It found that 35 cannabis workers were killed on the job in a five-year span, a toll that has since risen to at least 37.

The story spawned a legislative town hall in March to gather information on exploitation in the cannabis industry, with the promise of additional hearings this fall. It has been taken up by others pushing for a centralized state agency to pursue labor trafficking investigations for workers in all industries. Though California in 2005 banned human trafficking in all forms, a state watchdog agency found that enforcement of the law is haphazard and often lacking, with no central agency to which victims can turn.

There is a growing awareness that California's cannabis explosion — a dramatic escalation by both legal and unlicensed cultivators seeking to capitalize on the

[See **Trafficking,** A16]

Lakers hammer Warriors, take 2-1 series lead

Anthony Davis scores 25 and dominates on defense in the 127-97 victory. Game 4 is Monday. **SPORTS, D1**

Irony of wildfire on tribal lands

Indigenous people say banned cultural burns could have saved territory. **CALIFORNIA, B1**

Ransom paid in cyberattack

San Bernardino County pays up after hackers hit sheriff's network. **CALIFORNIA, B1**

Weather
Morning fog.
L.A. Basin: 70/54. **B10**

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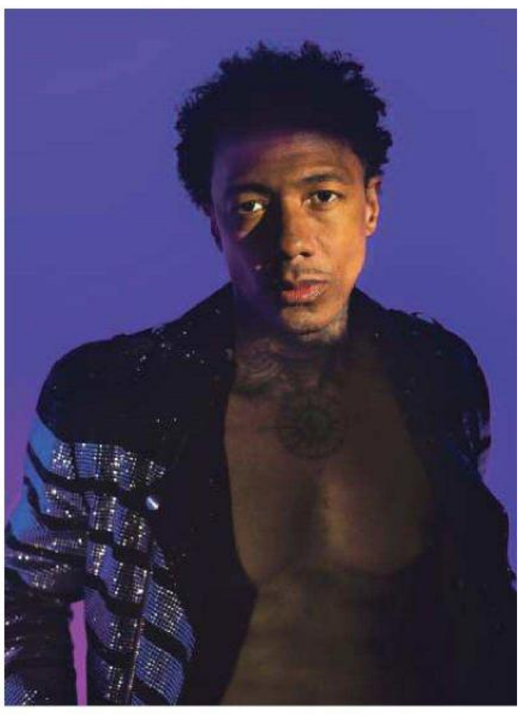
FOR REAL
WITH AMY KAUFMAN

Who are the people shaping our culture? In her new column, Amy Kaufman will examine the lives of icons, underdogs and rising stars to find out — "For Real."

Yes, **Nick Cannon** has 11 kids and six parenting partners. He also has a media empire.



Jason Armond Los Angeles Times

Let's just talk about the kids first. Because that's what everyone knows about Nick Cannon — he has a lot of kids. He's fathered 12 — five of whom are less than 1 year old — with six women.

This was never his plan. He comes from a big family and always imagined he'd create the same for himself, but he's not trying to establish a clan or lead a cult. His problem, he says, is that he's a hopeless romantic — the butterflies, the first kiss, the ego boost. And when the dopamine rush subsides, he wants another hit.

Also, he says, he's a people-pleaser. So during the pandemic, when a number of his lovers began to express anxiety about their biological clocks, he obliged. "A lot of them are in the same age group," he says. "And I just wanted to give them what they desired. I kept saying, 'I can handle it.' "

That's how he ended up with a nursery in his office building — a neon-lit room with tumbling mats, a ball pit and toy instruments. Today, his 6-month-old daughter, Onyx, is the only one of his children using the space. It's 6 p.m. on a Monday,

[See **Cannon,** A8]

VISIT…

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A brain drain as GOP targets university faculty

Red states' partisan attacks on tenure and academic freedom will result in a loss of competitiveness.

MICHAEL HILTZIK

Back in 2015, Wisconsin Republican Gov. Scott Walker thought to burnish his culture warrior cred in advance of a bid for the presidency by taking arms against the University of Wisconsin.

Walker cut the state university's budget. His handpicked board of regents gutted tenure protections for its faculty.

He and his legislative allies disdained the university's traditional role of producing broad-based academic scholarship to deepen its students' understanding of the world and talked instead as though the university were a glorified vocational or trade school — "connecting students and workers with the skills needed in today's workforce," as a university spokesperson put it at the time.

Critics predicted that Walker's policies would exacerbate a faculty flight caused by the university's low pay compared with that of its peer state universities, while reducing its competitiveness for federal research grants.

That's exactly what happened. UW administrators said their professors were being poached by academic institutions — not only Ivy League schools and elite public institutions, but universities that could never have hoped to attract Wisconsin faculty in the past.

Local newspapers and education journals published columns by UW teachers explaining regretfully why they were leaving the state. Retention bonuses paid to dissuade valued professors from moving soared into the millions.

The university slid down the rankings of recipients of federal research and development grants — from 10th among recipients of National Science Foundation grants in 2010, to 16th in 2021. The university's overall research and development spending, the third-highest in the country in 2010, fell to eighth in 2021.

Walker's presidential aspirations didn't last long. He announced his candidacy for the GOP nomination in mid-July 2016 and was out of the race by the third week of September. He did leave a significant partisan legacy, however: His model for appealing to a rabid far-right electoral base by targeting higher education institutions and their faculty has been taken up by Republican politicians in Florida, North Carolina, Tennessee and Texas. You can expect the movement to expand, spreading intellectual benightment across red-state America.

In its most common form, these attacks focus on efforts to foster diversity, equity and inclusion on campus. Banning "DEI" has become a rallying cry for the mob, augmenting attacks on the previous shibboleth of critical race theory, or CRT.

In Florida, House Bill 999 would bar any program espousing "diversity, equity, and inclusion or Critical Race Theory." Majors and minors involving "Critical Race Theory, Gender Studies, or Intersectionality, or any derivative major or minor of these belief systems," are outlawed. ("Intersectionality" is the concept that race, class and gender are all interrelated in ways that can foster discrimination and social oppression.)

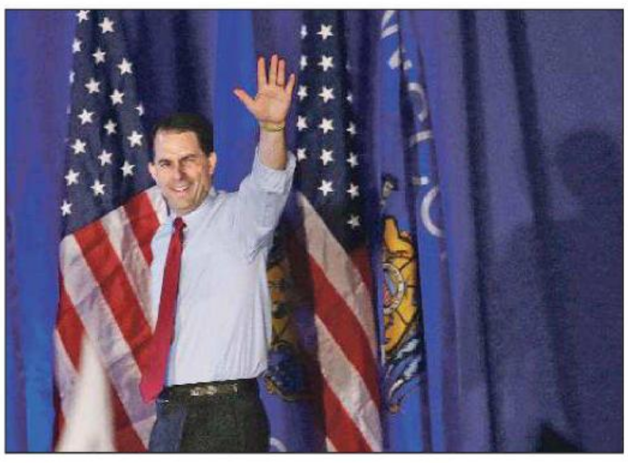
Such strictures and others are invariably paired with the evisceration of tenure protection. The reason is obvious: Restrictions couldn't be imposed on university faculty members unless the teachers feared for their livelihoods if they flouted the rules. Tenure is what protects teachers from punishment for resisting political interference, so it has to go.

The changes in tenure rules take many forms. Some allow for reviews of tenure grants after specified periods — five years, say, or even annually. Others take the decisions out of the hands of departments and turn them over to political appointees.

Alfred Soto of Florida International University observes in Humanizing the Vacuum, his indispensable blog about art and (mostly Florida) politics, that if House Bill 999 is enacted it will mean that "Ben Sasse, [the] University of Florida's freshly appointed president, will suddenly become an expert in approving the hiring of molecular biology, journalism, and economics faculty."

You remember Sasse, don't you? He was the GOP senator from Nebraska who was appointed to his new post despite having few visible qualifications other than a Republican pedigree.

Tenure "reformers" typically describe their goals as depriving undeserving layabouts of an unwarranted privilege.



MORRY GASH Associated Press

WHEN Scott Walker was the governor of Wisconsin, his policies exacerbated a university faculty flight.

Texas Lt. Gov. Dan Patrick, a driving force behind a bill that would permanently forbid public universities in the state to grant tenure to any new hires, explained after the Senate passed the tenure bill that "tenured university professors are the only people in our society that have the guarantee of a job."

Patrick added that "it has become abundantly clear that some tenured faculty at Texas universities feel immune to oversight from the legislature and their respective board of regents. These professors claim 'academic freedom' and hide behind their tenure to continue blatantly advancing their agenda of societal division."

Patrick, by the way, labeled the bill "bipartisan." This was what Mark Twain would describe as a "stretcher": The measure passed the Senate 17 to 11, with every Republican in favor and every Democrat but one voting against it. (The lone Democratic yea voter, César Blanco of El Paso, said he voted in favor because he believes tenure has perpetuated racist discrimination in faculty hiring.)

It's fair to say that even in some blue states, public higher education is under pressure — mostly financial. In California, where the university's independence from political influence is written into the state Constitution, lawmakers have systematically reduced its support from the state budget.

The slack has been taken up by higher tuition — never mind that UC was free to qualified applicants until after Ronald Reagan became governor in 1967.

Adjusted for inflation, average tuition increased from 2008 to 2018 in every state system, by a nationwide average of 37%, according to the College Board. The increases ranged from about 107% in Louisiana to 5.2% in Ohio. At the University of California, tuition for in-state students increased by about 54% in that time span, and for out-of-state students by more than 58%.

Blue states, however, haven't typically imposed ideological litmus tests on their faculty. They haven't enlisted teachers or administrators in their inane movements to whitewash American history, say by mandating a view of America's founding defined as "the creation of a new nation based on universal principles stated in the Declaration of Independence," as Florida's House Bill 999 would do.

They haven't proposed banning "trainings, programs, or activities designed or implemented in reference to race, color, ethnicity, gender identity, or sexual orientation," as a bill passed entirely along party lines in Texas would do.

What's most insidious about these measures, whether enacted or proposed, is that they're not designed to address real-world issues in anything resembling a constructive way. Diversity, equity and inclusion are legitimate concerns, but they aren't addressed by pretending they don't exist.

Instead, the goal is intimidation. Most of these laws are written so vaguely that college professors don't know where the lines are. "Faculty are terrified," Soto wrote in February, after SB 999 was introduced. Teachers and administrators are wary of speaking out, for fear they'll be brought up on charges for crossing some invisible line.

Universities in these states are on the glide path to uselessness, especially since the assault on higher education is unfolding in the same states that are at war with women's reproductive health and voting rights. Already we have seen faculty candidates, college-age students and medical professionals checking these states off their lists.

This trend is almost certain to get worse before it gets better as America devolves into two countries: one that nurtures brainpower, and one that watches proudly as it drains away.

Hiltzik writes a blog on latimes.com. Follow him on Facebook or on Twitter @hiltzikm or email michael.hiltzik @latimes.com.

LETTER FROM WASHINGTON

A riskier debt ceiling hostage standoff

As more lawmakers reject compromise, it may fall to McCarthy to stop a catastrophe.

DOYLE McMANUS

It's time to start worrying about the debt ceiling.

The federal government is careening toward its borrowing credit limit, beyond which the Treasury won't be able to pay all its bills.

The consequences could be truly catastrophic — a global financial crash — or merely damaging: a jump in interest rates, a plummeting stock market and a more likely recession.

Last week, Treasury Secretary Janet L. Yellen said the "X Date," the day the money runs out, could arrive as soon as June 1.

The problem, of course, is politics.

President Biden wants Congress to lift the debt ceiling without significant conditions, just as it did three times when President Trump was in the White House. But the new Republican majority in the House wants to force Biden to accept deep spending cuts and scrap some of his favorite programs.

"They're trying to hold the debt hostage," Biden complained Friday.

Republicans have used the H-word too.

"It's a hostage that's worth ransoming," Senate Minority Leader Mitch McConnell (R-Ky.) said after a previous debt crisis.

Both sides insist they're determined to avoid a catastrophic default. But playing chicken over the debt ceiling is a bit like the nuclear balance of terror: Neither side wants a conflagration, but they could easily stumble into one.

Political polarization has made the problem harder to solve. House Speaker Kevin McCarthy (R-Bakersfield) has his job thanks to the hard-line Freedom Caucus, which has long opposed raising the debt ceiling under any circumstance.

In theory, there are plenty of ways to solve this problem — the debt ceiling has been raised seven times in the last decade — but most would require both sides to make painful concessions.

"The debt ceiling fight is like a kidney stone. You're going to pass it; it's just a question of how painful it's going to be," said Amy Walter, editor of the Cook Political Report, quoting a veteran lobbyist.

Last month, House Republicans agreed on an opening bid: They offered to lift the debt ceiling for one year if Democrats agree to cut nondefense spending (except Social Security and Medicare) by an estimated 22%, an extraordinarily deep reduction.

Biden has offered to negotiate over spending cuts, but says he won't bargain as long as the GOP holds the debt ceiling hostage. He has little choice, however, since Republicans control the House and make up almost half of the Senate.

Talks are scheduled to begin Tuesday at the White House. Neither side expects a quick agreement.

Biden wants to preserve the ambitious domestic programs he enacted over the last two years, when Democrats held majorities in both the House and Senate. Republicans want to scrap many of those programs, including clean energy, student loan relief and Medicaid expansion. The GOP also wants to cut funding for the Internal Revenue Service, which would have the perverse effect of increasing the federal deficit.

There are several possible solutions.

Republicans could agree to raise the debt ceiling in exchange for serious budget negotiations. But the Freedom Caucus has already rejected that outcome — and if its members bolt, McCarthy could lose the speakership.

The two sides could split the difference: Raise the debt limit once budget negotiations are underway, beginning with an agreement on overall spending levels. But it would still be difficult to reach a deal that can pass both the Democratic-led Senate and the Republican-led House.

If talks with McCarthy bog down, Biden could try to strike a deal with McConnell. That's what happened in 2011, when then-Vice President Biden and the Senate Republican leader worked out a compromise.

But McConnell has said McCarthy and the House Republicans should take the lead.

Perhaps most likely, the two sides could decide they need more time and lift the debt ceiling while negotiations continue.

With a presidential campaign underway, these maneuvers are also about who will be blamed if something goes wrong.

Both sides claim the public is on their side. They're both half right. Republicans point out that most voters don't want to increase the national debt, and that's true. But Democrats point out that most voters don't like the deep spending cuts the GOP has proposed — also true.

A Washington Post-ABC News poll last week found a strikingly symmetrical response, with 78% of Democrats saying they'd blame Republicans if the government defaulted on its debt, and 78% of Republicans saying they'd blame Biden. Independents were divided, but slightly more inclined to blame the GOP.

> Raising the limit 'is like a kidney stone. You're going to pass it; it's just a question of how painful it's going to be.'
>
> — AMY WALTER, editor of Cook Political Report, quoting a veteran lobbyist

One missing factor: Wall Street and the business community haven't weighed in.

"They seem to assume that it will all get worked out," a Democratic aide told me.

That was true for past debt ceiling battles — three during the Trump administration and no fewer than six during the Obama administration.

But this is a more polarized era, with more members of Congress — especially on the right — who have gained power by refusing to compromise.

Solving the impasse may depend on McCarthy's wisdom and courage, two commodities that have not been reliably measured. He has little experience as a bipartisan deal maker.

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At long last, Charles III wears his crown

Coronation features rituals, riches, family drama and even a note of humility.

By Laura King and Patt Morrison

Rob Pinney Pool Photo

BRITAIN'S King Charles III rolls to Buckingham Palace in the gilded but notoriously uncomfortable Gold State Coach after the ceremony in Westminster Abbey.

LONDON — King Charles III was crowned Saturday as Britain's sovereign in a sumptuous, ritual-infused display of pageantry, taking the helm of a centuries-old monarchy that has often struggled, like his homeland, to find its place in the modern world.

Chants of "God save the king!" echoed off the ornate walls of Westminster Abbey before the 5-pound weight of the jewel-encrusted St. Edward's Crown, which is used only for coronations, was lowered onto his white-haired head in the culmination of Charles' seven-decade-long journey to the throne.

Britain pulled out all the ceremonial stops for its first royal coronation since Charles' late mother, Elizabeth II, formally assumed the throne in 1953. Before some 2,300 invited VIPs at Westminster Abbey — and an audience of millions worldwide — Charles and his wife, Camilla, enacted the arcane centuries-old rites of coronation, albeit punctuated by more changes of wardrobe than during a Taylor Swift concert.

Despite the traditional display of homage to the king as Charles symbolically received a variety of sacred objects — orb and scepter, ring and vestments — the ceremony's carefully choreographed language was designed to evoke a note of humility.

"I come not to be served, but to serve," he declared to the gathered assemblage.

The king's formal accession is a reminder of Britain's transition from a mighty empire, upon which the sun famously never set, to a small-to-medium-sized power currently beset by economic woes.

The country's diminishing world role was accentuated by Brexit, the split from the European Union approved by voters eight years ago, which so far has produced more headaches than a promised bounce in its trade reach and political clout.

The monarch remains the head of state in more than a dozen Commonwealth countries, several of which are contemplating a retooling of the relationship as often-bitter memories of Britain's imperialistic past have in recent years come to dominate their shared narrative.

The coronation ceremony drew largely on the Protestant liturgy of the Church of England, whose teachings Charles swore to uphold. But in an effort to reflect Britain's status as a multicultural society, Jewish, Muslim, Sikh and Buddhist faith leaders all took part in the investiture.

Following the two-hour ceremony, the royal couple left the way they arrived — in a vast ceremonial parade back to Buckingham Palace, although this time using a different horse-drawn royal carriage, the gilded but notoriously uncomfortable Gold State Coach. (Apparently, it lacks suspension.)

Later, the newly crowned king and queen, together with ceremonial pages and family members who are "working royals" — an assemblage that pointedly did not include California resident Prince Harry — waved from the palace balcony to cheering crowds. Bad weather forced a scaling back of the traditional fly-over, but helicopters followed by fighter jets trailing red, blue and white smoke thundered overhead.

Coronation day, kicking off a long holiday weekend of festivities, dawned damp and cloudy, then brightened, then succumbed again to rain. Along the route of the royal procession, thousands of bleary-eyed onlookers — tourists and homegrown royalists alike — had lined up days in advance to claim a prime viewing spot, camping out with tents, tarps and plastic chairs.

"They deserve my respect, and they have it," said Dak Shi, a 66-year-old British health worker who waited hours to watch the royal procession pass.

Hours before the ceremony, in a moment of levity, or perhaps a keen appreciation of practical necessities, watchers near Trafalgar Square early Saturday enthusiastically cheered the passage of a truck carrying portable toilets. Onlookers wore hats, Burger King crowns or makeshift garments emblazoned with pretend royalty-themed regalia.

Security surrounding the event was the largest such operation in many years, said officials of the Metropolitan Police, which was fielding 11,000 officers to keep watch over the proceedings. Several arrests were reported at an anti-monarchy demonstration alongside the parade route, which drew hundreds of demonstrators, some hoisting placards that read "Not my king," "Down with the monarchy," or, pointedly, photos of Charles' first wife, the late Princess Diana.

Invited guests with coveted seats inside the majestic abbey included First Lady Jill Biden — resplendent in a periwinkle-blue suit and matching gloves — together with many other domestic and overseas dignitaries. Traditionally, the American president does not attend coronations.

Charles has actually been king since September, when his widely revered mother died at 96 after 70 years on the throne, which made her the longest-serving British monarch. The coronation is meant to affirm and formalize his role, while boosting national unity and providing the kind of royal spectacle and iconic imagery that draw visitors from all over the world.

"We're just so excited — we came all the way from San Antonio!" said Debbie Hoover, 55, who traveled to London with her mother, Dottie. They booked their trip as soon as the coronation date was set.

Family drama, a constant refrain in royal circles, reached fever pitch as the final hours to the ceremony ticked down.

Harry — the king's younger son, who had a highly publicized falling-out with the family after stepping back from royal duties — attended the ceremony alone. The former Meghan Markle, the American actress he married in 2018, was staying home in Montecito, Calif., with the couple's children, marking the 4th birthday of their son, Archie.

Clad in a morning suit rather than the military uniform he used to wear to such august occasions, Harry played no formal role in the ceremonies. The British tabloids, with whom the prince is doing legal battle, gleefully declared that placement in the third row of pews in the medieval abbey left him in the same social Siberia as Prince Andrew, the king's disgraced younger brother.

Andrew, 63, was stripped of royal duties after a financial settlement with a woman who said she was forced into sexual encounters with him.

The moment also marked an extraordinary public rehabilitation on the part of the queen consort, now queen.

As Charles' longtime paramour, Camilla was for years a reviled figure after the breakdown of Charles' marriage to Diana, Princess of Wales, who was killed in a car accident in Paris in 1997. Many Britons thought Camilla would never be queen, but she gradually gained public acceptance.

At 74, Charles waited nearly his whole life for this moment. At various points in his long interlude as heir apparent, some wondered whether the line of succession might even skip to his elder son, Prince William, whose wife, Kate, is generally considered the most popular royal. They have three children, the eldest of whom, 9-year-old Prince George, is now second in line to the throne after his father.

The monarchy's popularity has been sliding for years, but occasions like this still serve to demonstrate its appeal. William, Charles and Kate thrilled onlookers Friday with a brief walk outside Buckingham Palace, where they reached over barricades to shake hands.

Others, though, greeted the display of pageantry with indifference. It was impossible to know how many Britons watching at home or in public places joined aloud in a vow of fealty to Charles, as the coronation program invited them to do.

Special correspondent Christina Boyle contributed to this report.

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Ukraine claims success with U.S. Patriot system

By David Rising

KYIV, Ukraine — Ukraine's air force claimed Saturday to have downed a Russian hypersonic missile over Kyiv using newly acquired American Patriot defense systems, the first known time the country has been able to intercept one of Moscow's most modern missiles.

Air force commander Mykola Oleshchuk said in a Telegram post that the Kinzhal-type ballistic missile had been intercepted in an overnight attack on the Ukrainian capital earlier in the week. It was also the first time Ukraine is known to have used the Patriot defense systems.

"Yes, we shot down the 'unique' Kinzhal," Oleshchuk wrote. "It happened during the nighttime attack on May 4 in the skies of the Kyiv region."

Oleshchuk said the Kh-47 missile was launched by a MiG-31K aircraft from Russian territory and was shot down with a Patriot missile.

The Kinzhal is one of the latest and most advanced Russian weapons. The Russian military says the air-launched ballistic missile has a range of up to about 1,250 miles and flies at 10 times the speed of sound, making it hard to intercept.

A combination of hypersonic speed and a heavy warhead allows the Kinzhal to destroy heavily fortified targets, like underground bunkers or mountain tunnels.

The Ukrainian military has previously admitted lacking assets to intercept the Kinzhals.

"They were saying that the Patriot is an outdated American weapon, and Russian weapons are the best in the world," air force spokesman Yurii Ihnat said on Ukraine's Channel 24 television. "Well, there is confirmation that it effectively works against even a super-hypersonic missile."

He said intercepting the Kinzhal was "a slap in the face for Russia."

Defense Minister Oleksii Reznikov said he first asked for Patriot systems when visiting the U.S. in August 2021, months before Russia's full-scale invasion but seven years after Russia illegally annexed Ukraine's Crimea peninsula.

He has described possessing the system as "a dream" but said he was told in the U.S. at the time that it was impossible.

The Patriot was first deployed by the U.S. in the 1980s. The system costs approximately $4 million per missile, and the launchers cost about $10 million each, according to analysts.

In a Telegram post Saturday, Valerii Zaluzhnyi, the commander in chief of the Armed Forces of Ukraine, said he had thanked U.S. Gen. Mark A. Milley, the chairman of the Joint Chiefs of Staff, for the ongoing American aid to Ukraine.

Zaluzhnyi said he also briefed Milley "about the situation at the front and preparations" for Ukraine's counteroffensive against Russia.

Ukraine has not said when it might launch the counteroffensive, but it is widely anticipated this spring.

In an interview last week with Foreign Affairs magazine, Milley said he would not speculate on if or when it might come, but that with North Atlantic Treaty Organization assistance to help train and equip nine brigades' worth of combined arms, armor and mechanized infantry, "the Ukrainians right now have the capability to attack."

"I don't want to suggest that they may or may not conduct an offensive operation in the coming weeks," Milley said. "That'll be up to them. They've got a significant amount of planning and coordination and all of that to do, if they were to do an offensive operation. But they're prepared to do offense or defense."

In other developments, Russian and Ukrainian officials said they had carried out another exchange of prisoners of war.

The Russian Defense Ministry said it brought three military pilots back to Russia, and Ukrainian President Volodymyr Zelensky's chief of staff, Andriy Yermak, said 45 fighters who defended the Azovstal steel mill in Mariupol had been returned to Ukraine.

In Russia on Saturday, the nation's top investigative agency said the suspect in a car bombing that injured a prominent pro-Kremlin novelist has admitted under questioning that he acted at the behest of Ukraine's special services. Russia's Investigative Committee said the suspect is a Ukrainian native.

The injured writer, Zakhar Prilepin, is an ardent supporter of Russia's war in Ukraine.

Saturday's attack, which took place in Russia's Nizhny Novgorod region, killed the driver. It was the third explosion involving prominent pro-Kremlin figures since the start of the conflict.

Also Saturday, Ukraine's Special Operations Forces accused Russia of using phosphorus munitions in its attempt to capture the city of Bakhmut. International law prohibits the use of white phosphorus in areas where there could be concentrations of civilians.

Rising writes for the Associated Press.

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More than 200 dead, many missing after Congo floods

ASSOCIATED PRESS

KALEHE, Congo — The death toll from flash floods and landslides in eastern Congo has risen beyond 200, with many more people still missing, according to authorities in the province of South Kivu.

Thomas Bakenge, administrator of Kalehe, the worst-hit territory, told reporters on the scene Saturday that 203 bodies had been recovered so far, but that efforts to find others were continuing.

In the village of Nyamukubi, where hundreds of homes were washed away, rescue workers and survivors dug through the ruins Saturday looking for more bodies in the mud.

Villagers wept as they gathered around some of the bodies recovered so far, which lay on the grass covered in muddy cloths near a rescue workers post.

Grieving survivor Anuarite Zikujuwa said she had lost her entire family, including her in-laws, as well as many of her neighbors. "The whole village has been turned into a wasteland. There's only stones left and we can't even tell where our land once was," she said.

Michake Ntamana, a rescue worker helping look for and bury the dead, said villagers were trying to identify and collect the bodies of loved ones found so far. He said some bodies washed down from villages higher in the hills were being buried shrouded just in leaves off the trees. "It's truly sad because we have nothing else here," he said.

Rivers broke their banks in villages in the territory of Kalehe, close to the shores of Lake Kivu on Thursday. Authorities have reported scores of people injured. One survivor told the AP that the flash floods came so fast that they took everyone by surprise.

South Kivu Gov. Theo Ngwabidje visited the area to see the destruction. He posted on his Twitter account that the provincial government had dispatched medical, shelter and food supplies.

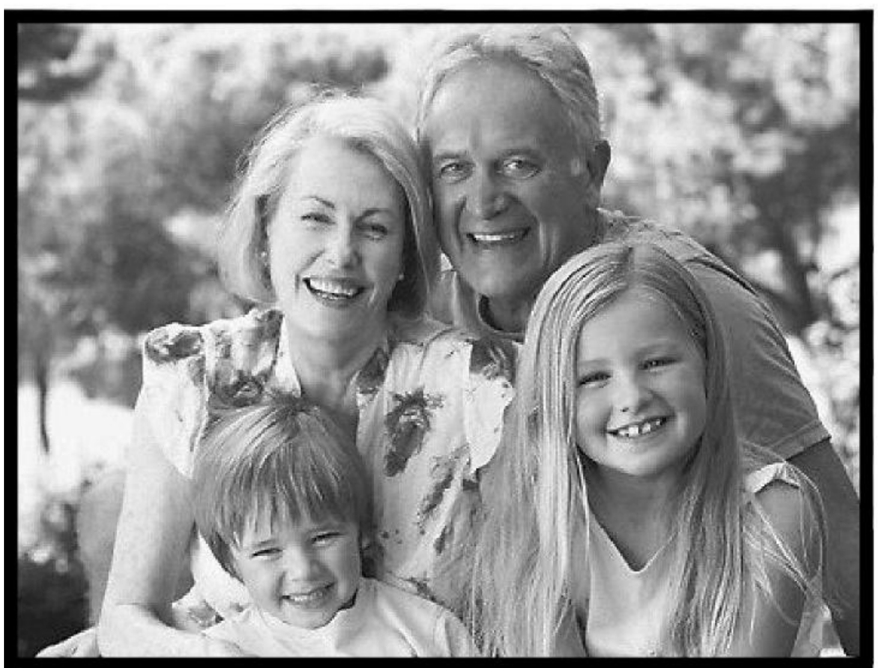
Several main roads to the affected area have been made impassable by the rains, hampering the relief efforts.

President Felix Tshisekedi has declared a national day of mourning on Monday to honor the victims, and the central government is sending a crisis management team to South Kivu to support the provincial government.

Heavy rains in recent days have brought misery to thousands in East Africa, with parts of Uganda and Kenya also seeing heavy rainfall.

Flooding and landslides in Rwanda, which borders Congo, left 129 people dead earlier last week.

Bakenge, the administrator of Kalehe, said, "This is the fourth time that such damage has been caused by the same rivers. Not 10 years pass without them causing enormous damage."



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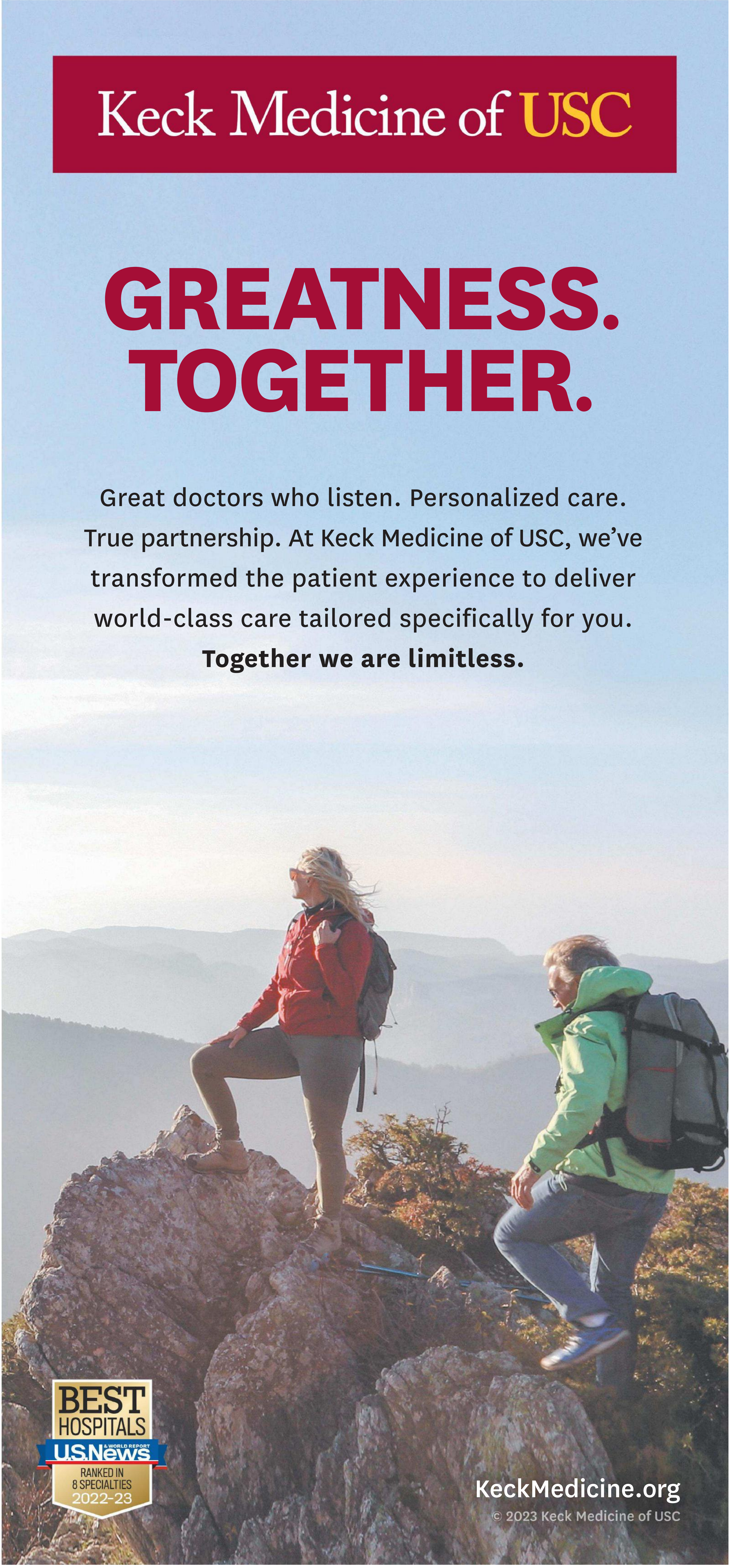

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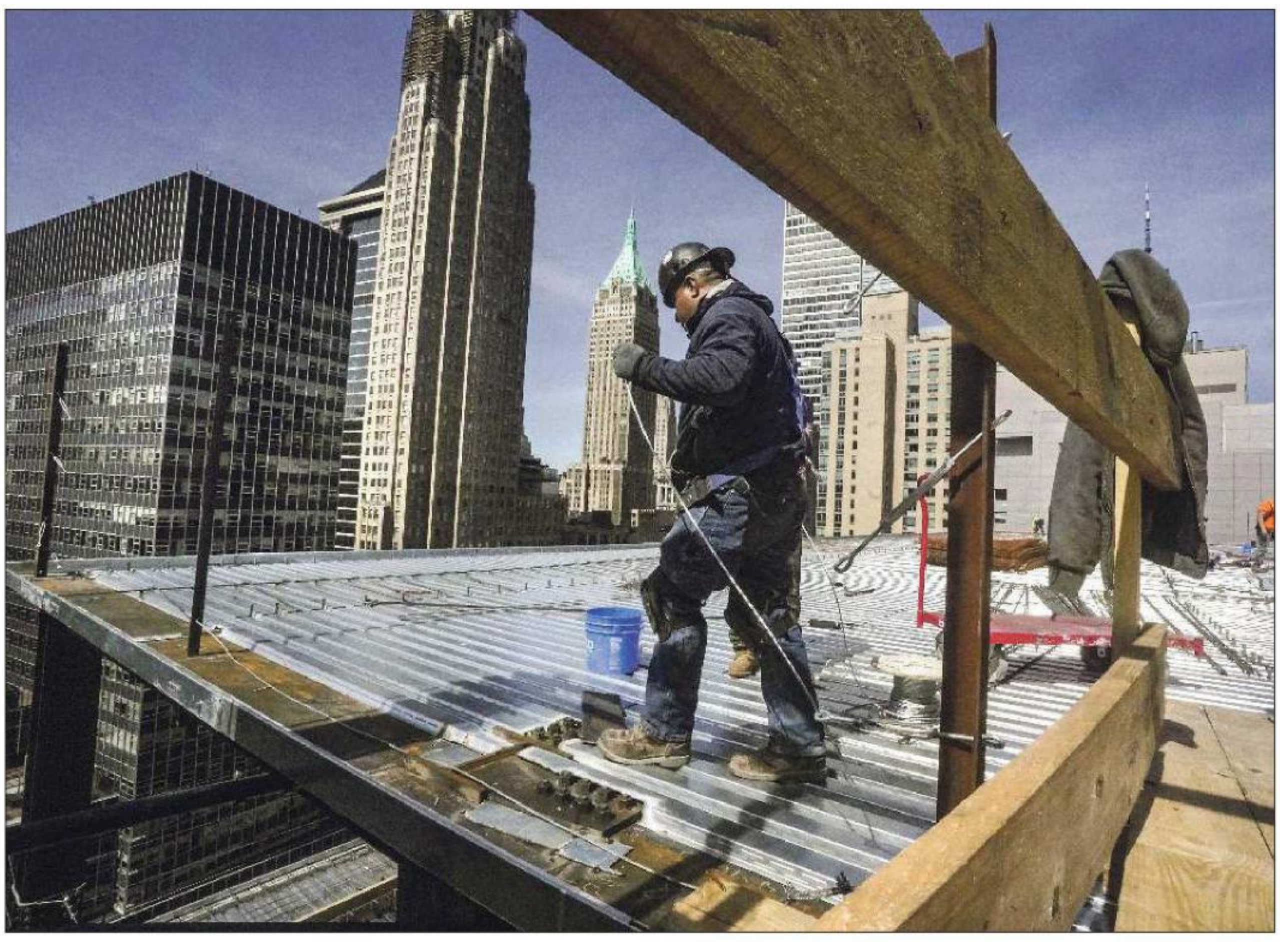
Strong jobs report is good news for Biden

Data raise president's hopes the U.S. can avoid a recession as 2024 election nears.

By Josh Boak



Bebeto Matthews Associated Press

THE APRIL jobs report showed that the U.S. economy generated a surprising 253,000 jobs and the unemployment rate fell to 3.4%. Above, a construction worker helps install roofing on a Manhattan high-rise April 11.

WASHINGTON — For President Biden, the last few days have raised hopes that the U.S. economy can stick a soft landing — possibly avoiding a recession as the 2024 election nears.

Most U.S. adults have downbeat feelings about Biden's economic leadership, as high inflation has overshadowed a strong jobs market. It's long been economic orthodoxy that efforts to beat back inflation by the Federal Reserve would result in unemployment rising and the country sinking into recession.

But to the president and some economists, the April jobs report issued Friday challenged that theory with its 3.4% unemployment rate and 253,000 jobs gained.

The strong jobs report came after a Wednesday Fed meeting that suggested the U.S. central bank might pause its rate increases, the primary tool for cutting inflation from its still high 5% to something closer to 2%. Talks are also starting over the need to raise the federal debt limit — with Biden inviting congressional leaders to the White House for a Tuesday meeting in hopes of ultimately getting a commitment to avoid a default.

For a president seeking a second term, Biden struck a confident tone Friday when meeting with aides even as he pushed Republican lawmakers for a clean increase on the debt cap.

"We're trending in the right direction, and I think we're making real progress," he said about the overall economy, telling GOP lawmakers to not "undo all this progress" with the debt limit standoff.

The economy could still stumble. Several economists forecast a recession this year, considering the wild cards of the war in Ukraine, global tensions and the debt limit fight. But the steady job gains have suggested to some policymakers and economists that it's possible to curb inflation without layoffs.

Fed Chair Jerome H. Powell told reporters Wednesday that the current trends are going against history. "It wasn't supposed to be possible for job openings to decline by as much as they've declined without unemployment going up," he said. "Well, that's what we've seen. There's no promises in this, but it just seems that to me that it's possible that we will continue to have a cooling in the labor market without having the big increases in unemployment."

> 'We are in the middle of a soft landing right now — we have shown we can bring down wage growth, bring down inflation.'
>
> — Heidi Shierholz, Economic Policy Institute president

Heidi Shierholz, president of the Economic Policy Institute, a liberal think tank, said there are no signs of a recession and if one erupts it will be due to Fed overreach.

"We are in the middle of a soft landing right now — we have shown we can bring down wage growth, bring down inflation," she said.

But that doesn't mean voters are pleased with the economy. Inflation remains a persistent irritant as Biden has begun the process of launching his reelection campaign. GOP lawmakers have used the high prices in the wake of the pandemic as a political cudgel, with House Speaker Kevin McCarthy (R-Bakersfield) insisting on spending cuts as part of a debt limit deal, which he says are needed to reduce inflation. The debt limit applies to spending obligations that the United States has already incurred and not future spending.

Just as Biden trumpets the solid job market, Fed officials could interpret the hiring as evidence that they need to raise rates higher and that could cause more pain for the economy and the administration.

"The starting point is the fact that inflation remains stubbornly high and politically troublesome," said Douglas Holtz-Eakin, a former director of the Congressional Budget Office and president of the center-right American Action Forum. "The Fed would like to get it down. The data don't just seem to behave. The Fed could very well hike again in June — and that would cause the financial markets to lose their collective mind."

There is also the possibility that lawmakers fail to avert a default. Or, there could be so much drama over getting to a debt limit deal that the economy gets weaker this summer. The Treasury Department has forecast that its accounting maneuvers to keep the government running could be exhausted by early June, at which point an agreement would need to be in place.

The White House released estimates showing that brinkmanship over the debt limit — even if a deal is reached — could still cost the economy 200,000 jobs.

Nor are all economists convinced the U.S. economy has escaped the gravitational pull of a recession.

Many believe it could occur later this year, possibly shaping the 2024 campaign. The jobs report might only be a temporary reassurance for Biden, rather than a lasting win. The historical pattern could reassert itself right as the campaign season begins to intensify.

"The strong performance of the labor market dampens expectations of an immediate recession," said Kathy Bostjancic, chief economist at the insurance company Nationwide. "Our view remains that a recession remains on the horizon, unfolding in the second half of the year, but the ongoing solid job gains and buoyancy in wage growth does suggest it could start later in the year."

Boak writes for the Associated Press.

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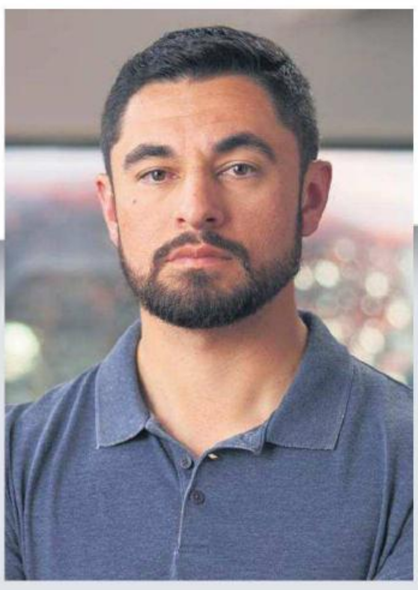

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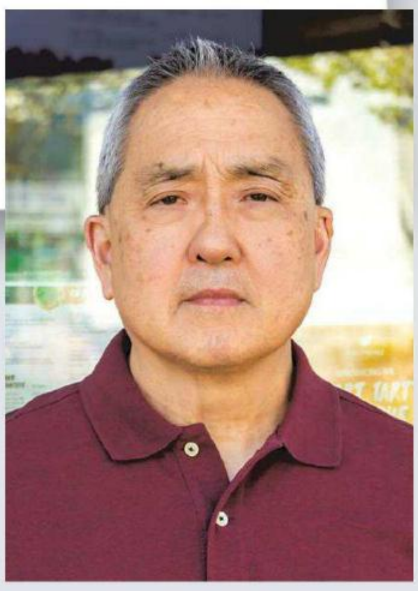

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FACT: On May 2, 2023, the *LA Times* reported on a "study" regarding franchised restaurants and the issue of homelessness. The Service Employees International Union paid $50,000 to the report authors. As the trade association representing franchised restaurants told the *LA Times*, **"the report is not a scientific study, but an advocacy piece with zero credibility because the numbers were manipulated."**

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Nick Cannon says he's 'kind of over' money. Now he's a family man

JASON ARMOND Los Angeles Times

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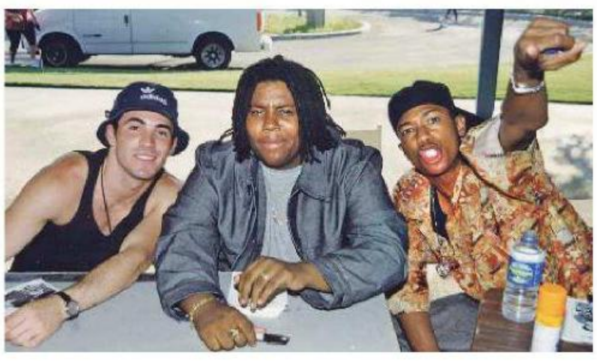

JEFF KRAVITZ FilmMagic Inc

CANNON, from top, has been in the limelight since he was a teen. He grins with Mariah Carey and the twins they share, Monroe and Moroccan. Actors Jamie Foxx, Forest Whitaker, Will Smith and Cannon. "All That's" Josh Server, left, Kenan Thompson and Cannon.

[**Cannon,** from A1]

and Cannon is running late. He has yet to return to his Burbank headquarters after dropping off his 6-year-old son, Golden, at Mandarin class. Onyx's nanny notices me waiting and invites me to take off my shoes and join her in the play space. We watch the baby bounce in her jumper, cooing when she presses buttons or shakes a rattle.

At 6:45 p.m., Cannon arrives, cuddles Onyx and then leads me into his office. It's the most sober area at Ncredible Productions, where the chalkboard walls are covered in scribbles and employees have access to a candy bar, game room and a pingpong table. In Cannon's private domain, immense black-and-white photographs of him marching in Black Lives Matter protests hang above the desk. Steel letters spelling out "Zen" — the name of his 5-month-old son who died from brain cancer last year — rest against a windowsill.

So no matter what people think, Cannon, 42, knows the cost of parenthood. Emotionally and, well, financially.

A few months ago, Cannon rebutted a tabloid report that he pays $3 million per year in child support. In fact, he responded, the figure was actually much higher.

"That's not a lot of money," he says now, swiveling his chair.

It's not?

"When you think about my lifestyle, I have to generate at least $100 million a year."

You're currently making $100 million a year?

"Yeah," he says, laughing. "Everybody thinks Ryan Seacrest has tons of money. I do everything that he does times 10. Well, not times 10 — times three. Because he does a lot."

Here are all of the things Nick Cannon does: He hosts two seasons a year of the Fox competition series "The Masked Singer," for which he says he's paid more than $20 million. He hosts "Wild 'N Out," the freestyle comedy show he created in 2005, which starts filming its 21st season for VH1 next month. There's a Live Nation "Wild 'N Out" arena tour too, plus themed sports bars in San Diego and Miami that he owns.

He's currently in Dublin shooting 12 episodes of Fox's guess-the-lyrics game show "Beat Shazam" — a fill-in gig that came up suddenly after the show's usual host, Cannon's old mentor Jamie Foxx, was hospitalized in April with an undisclosed illness. Meanwhile, E! is airing the first season of "Celebrity Prank Wars," Cannon and longtime friend Kevin Hart's own version of "Punk'd." He recently shot "Counsel Culture" for Amazon Freevee, an all-male version of "The View" in which Cannon leads five fellow "councilmen" through discussions on hot-button issues such as toxic masculinity. It will premiere in the fall, along with BET's "Future Superstar Tour," a filmed version of the recently wrapped live tour where Cannon showcases up-and-coming talent. And he just co-starred in a movie opposite Alec Baldwin, "Hollywood Heist," but that doesn't have a release date yet.

Every weekday morning, he hosts "The Daily Cannon," a three-hour live radio show that started in April for Amazon's AMP app. He and Jonathan Greenblatt, the chief executive of the Anti-Defamation League, also have their own podcast that aims to bridge gaps between different cultures — "#2HateorNot2Hate."

More than half a dozen musicians are signed to his own imprint at Ncredible, and one of the company's acts — the teen boy band Pop Money — has a deal with Republic Records. He's part owner of the Hollywood Hills restaurant Yamashiro, and has an Ncredible-branded gym on the premises. He is trying to complete a master's degree in child psychology and a PhD in divinity.

Oh, and he's putting the finishing touches on a romance novel — his second, in fact — based on his personal life; he describes it as "an urban 'Fifty Shades of Grey.' "

After 25 years in the entertainment business, Cannon oversees what could reasonably be described as a multimedia empire. His career has been nearly as unconventional as his personal life — but that headline is apparently way less interesting.

It used to bother Cannon that his success wasn't widely recognized. He wanted everyone to know that he could play seven instruments, that he first enrolled in college at 35, that he deserved a spot on a Forbes list. He's learned to quiet those frustrations.

"Right now the narrative is, 'He has a bunch of kids,' " he says. "But I'm really at a place now where I don't care what people know. I'd rather just operate. It's more about really being a good person instead of telling people you're a good person."

Cannon's manager, on the other hand, is very interested in shifting the public's perception.

"Nick Cannon is the most misunderstood person I've ever encountered," says Michael Goldman, who has worked with Cannon since the star was 15. "Nick's success and what he's generated don't match up to where the industry places him. And I think that's what inspires and motivates him every day."

Jimmy Kimmel made a joke about Cannon while hosting the Academy Awards in March. He said that Disney spent so much money making the "Avatar" sequel that "just to break even, all of Nick Cannon's kids had to see [it] four times."

The bit didn't bother Goldman. You want to tell a joke about his client in front of 17.6 million viewers? All good. What grinds his gears is when people think Cannon is "being this irresponsible guy that is just launching kids into the universe." Goldman says Cannon is so dedicated to his offspring that he'll bring them to network pitch meetings so that they can spend more time together, a rarity for working men in the industry.

"I've been villainized," Cannon agrees. "I hear all the time: 'You can't be present for all those children.' So therefore I get this deadbeat dad title."

Of course, there are other famous Hollywood men with large broods: Eddie Murphy has 10 kids with five women, Clint Eastwood has eight offspring with at least five partners. But they've never been subject to the same scrutiny.

Perhaps it's because Cannon is polyamorous. Not that he'd characterize himself as such; he doesn't do labels. But he has multiple romantic partners, and he doesn't believe in monogamy. He gave it one real shot, with Mariah Carey; they married in 2008 and divorced eight years later. He went full Nicholas Sparks when he was trying to woo her — filled buildings up with roses, "rented out the Four Seasons." For their one-year anniversary, he printed out 365 days' worth of love notes he'd texted her and bound them into a book.

But the relationship eventually failed. "Imagine if, like, Trump and Putin had to live in the same house," he says, attempting to describe the dynamic. "It wasn't even about her and I — we've always been good. It was more about us understanding that instead of making it about our relationship and what I want or what you want, we should just do what's best for the children."

Carey and Cannon share 11-year-old twins Moroccan and Monroe. He had Golden (6), Powerful (2) and Rise (7 months) with former Phoenix Suns dancer Brittany Bell; twins Zion and Zillion (1) and Beautiful (5 months) with DJ Abby De La Rosa; Legendary (9 months) with new "Selling Sunset" cast member Bre Tiesi; the late Zen and Halo (4 months) with model Alyssa Scott; and Onyx (7 months) with photographer LaNisha Cole.

All of his parenting partners, Cannon says, understood when they met him that he wasn't interested in a traditional relationship. They're women who "know who they are," he says, who would rather be in an honest partnership with a lifelong companion than with "someone who's telling them they're the only one but still f— the neighbor."

I reached out to all of the women Cannon has had children with, and several declined to be interviewed. Last year, however, De La Rosa said on a podcast that she's "well aware of what she was getting into" when she began her relationship with Cannon and was also seeing other people at the time. On a recent episode of "The Daily Cannon" — where she serves as one of the co-hosts — she admitted she feels "a little jealousy" with the dynamic, but ultimately "has love for all the women" in Cannon's life.

A big reason he doesn't want to partake in the institution of marriage is because he thinks it's a business proposition. As a man "who's made his bones, you're not looking to give half of what you built to someone you don't even know."

Which isn't to say that Cannon doesn't provide for the mothers of his kids. He says he's bought them all places to live, and "there's nothing that they could ask [him] for" that he would say no to.

He even supports some of their choices that he doesn't personally agree with. He believes in childhood vaccinations, but some of his partners don't — "and I go along with it," he says. "I know that every mother is making decisions based off of love and what they believe is best for the child."

Cannon has a calendar for each of his children that includes their school schedule and extracurricular activities. Golden, for instance, is exceptionally busy. At 6, he's already going into the third grade. He's learning three languages — Mandarin, French and Spanish — and does basketball, baseball, track, martial arts and piano.

A lot of the time Cannon spends with his children is as a chauffeur. He has his own homes in New Jersey, Temecula and soon Joshua Tree — but keeps clothes at all of his partners' places for when he stays with them.

But how do you decide where to sleep?

"A lot of times it's whichever of them has called me that day, to be honest," he admits. "I am such a creature of habit. I like who like me."

He doesn't sleep much, anyway. Since Cannon was diagnosed with lupus in 2012, his doctors have insisted he get a minimum of six hours per night. So after the kids go to sleep, he does too. He goes to bed at around 8 p.m. and wakes up at 2 a.m. — usually on a couch instead of in bed. "I save the bed for the weekend," he explains.

How many of your partners do you still have romantic relationships with?

"Because everybody's so busy, nobody's looking to have sex with me," he says, laughing. "Everybody's focus is the children." A lot of the romance in his life is gone now, which he's OK with. He'd feel like he was doing his kids a disservice if he was off on an island somewhere, romancing a woman. He's turning down prospects in his direct messages every day, he says, usually from women who he thinks see him as a lottery ticket. "I guess it's like the 50 Cent model: 'Have a baby by me baby / be a millionaire.' "

He does feel guilty about not being able to spend enough time with his children. He says he talks about it all the time in therapy, and counters the feeling by trying to remain as present as possible when they are together. "It's not about what I do for you or what I say to you, it's about how you feel when I'm with you," he says. "If you feel loved when you see your dad, that's what's gonna resonate."

Besides, he says, plenty of working parents aren't around all the time — people in the military, truck drivers. "I mean, Muhammad Ali had a bunch of kids and he was the greatest fighter there ever was. Bob Marley got more kids than I got. These are great men."

Cannon's parents were so young when they had him that as a baby he attended his father's high school graduation. He never saw his mom and dad together as a couple. His dad, James Cannon, was one of the founding members of the Lincoln Park Bloods in southeast San Diego. During a stint in jail, James found God and cleaned up his act, moving to North Carolina to start over as a minister. Nick stayed behind with his mother, Beth Gardner, in the Bay Vista Housing Projects. While she finished school and worked to make ends meet, her son was taken care of by his grandparents.

By 11, Cannon was already hanging out with the same street gang his dad founded. He was shoplifting, smoking weed, throwing rocks at police cars. Gardner decided his father would help straighten him out, and sent him across the country.

In North Carolina, Cannon's dad had his own show on public access television. His son started hanging out around the station, and soon he and some other kids launched their own interview show — talking to Gladys Knight and Kid 'n Play when they came through town.

"Every kid wants to be a rapper," Cannon's father told him. "Every kid from these projects are trying for the same dream. You got something more to offer than the average kid."

Turned on to public speaking, Cannon started entering local talent shows and doing a stand-up act. When he returned to Southern California for high school, he started making the two-hour drive from San Diego to the Sunset Strip to perform in comedy clubs. It was at the Comedy Store that Cannon, then 15, met Foxx, 28.

"Jamie would be at the comedy club all night, and then we'd all go back to his house," Cannon recalls. "Because I was too young to go out with them, I would just fall asleep on Jamie's couch."

Within a year, Foxx had invited Cannon to Laffapalooza, a comedy showcase he was hosting in Atlanta. It was there that an executive from Will Smith's Overbrook Entertainment spotted the fledgling comic, and soon, the "Men in Black" star was mentoring Cannon. He helped him get a six-episode commitment for a show on the WB — it was never picked up — and signed him to his imprint at Interscope Records.

"That was like, pre-JLo — so he was the model of someone who could do music, television and film," says Cannon. "He was the biggest movie star in the world, and he was embracing this 16-year-old kid, letting him come to his office and hang out in the studio with DJ Jazzy Jeff. I got to be on private jets. And that type of stardom blew my mind. That's the super rare air."

But despite being branded "the next Will Smith," nothing was hitting. Cannon was still commuting back and forth to L.A., where he befriended Nickelodeon stars Kenan Thompson and Kel Mitchell. They were in the midst of their "Kenan & Kel" success, and Mitchell sometimes let Cannon crash on his couch after stand-up gigs.

One night, around 5 a.m., Thompson was driving home and passed Mitchell's house on the way. Cannon — who had been camping out in his car — spotted Thompson and followed him.

"I pull into my garage and before the gate could come down, Nick was pulling in behind me," Thompson says, calling during a break in "Saturday Night Live" rehearsals. "He said, 'Man, Kel was with his lady and left me outside all night.' I was like, 'Word? You might as well take my extra bedroom.' "

He didn't charge Cannon rent and suggested to Nickelodeon executives that his new roommate should do the warmup act for the "Kenan & Kel" audience. He got the job, which led to a part on the show, then a spot in the "All That" cast and later his own short-lived show on the cable network.

"We were all very young, so to be hyperfocused like he was on an acting or comedy career still seemed newish for young Black kids," remembers Thompson. "One day, the old BMW was gone and there was a Range Rover. I was like, 'All right. This guy's just making moves. He's not saying he wishes he could do this or that.' He just went and did it all."

Then came the real big break — the lead in "Drumline," the 2002 film about a streetwise drummer who struggles to fit into his college's stringent marching band.

"That was the part that everybody in the industry was going out for," says Hart, who began what he refers to as a "brotherhood" with Cannon around that time. "There was an understanding that whoever got this opportunity — that it was the springboard to the next stages of stardom. And he got that role because he deserved it."

After "Drumline," Cannon was everywhere. Dating Kim Kardashian. On the cover of teen magazines. At MTV Spring Break. He bought houses for his mom, dad and grandmother.

But in his early 20s, he was more interested in financial gain than criti-

> ‘Maybe it’s my natural narcissistic energy. ... Even the things that people make fun of, I think, “I love it! That’s me!” I embrace everything that I am.’
>
> — NICK CANNON

cal success. He says he was offered Larenz Tate’s part in the 2006 best picture winner “Crash,” but passed to do a “silly comedy where I thought I could be an action star.”

He regrets the “poor choices” he made back then — ignoring advice from filmmakers such as Lee Daniels and Spike Lee who told him to act more.

“But I was just trying to get my mom out the hood,” he says. “I went for the money a lot of times. There were huge directors that wanted to meet with me, and I’d be like, ‘How much?’ I was so good that if I would have focused on my craft, things could have been different.”

Still, when his efforts received poor reviews, he never got upset. His manager recalls him logging on to IMDb to have conversations with the commenters about their critiques.

“He’d be like, ‘Hey, man, why did you think I sucked?’ ” says Goldman. “He wanted to understand what it was about him or his performance that this completely faceless person sitting in a basement somewhere didn’t like. I guess that he looks at criticism as an opportunity.”

Cannon says he learned to develop a thick skin as a teenager hanging out with adult males in comedy clubs; as the kid comic, he was the target of many of their jokes. Turning into an armadillo and letting things roll off his back, as he puts it, became a survival mechanism. “I just saw it as a superpower,” he says. “Maybe it’s my natural narcissistic energy. I love myself so much that even the things that people make fun of, I think, ‘I love it! That’s me!’ I embrace everything that I am.”

That’s also why he’s remained open to opportunities that others might have turned down. He was the chairman of TeenNick for a few years, served as the chief creative officer at RadioShack and did an ad for Ryan Reynolds’ Aviation Gin even though he doesn’t drink alcohol.

His down-for-whatever attitude is also what got him into the hosting game.

In 2009, Goldman got a call from a friend at NBC, asking if Cannon would be interested in hosting “America’s Got Talent.” The manager had never heard of the show and didn’t think it would be a fit for his client. To his surprise, Cannon was a fan of the competition series and wanted the gig.

Cannon doesn’t like to define himself as a host, even though that’s arguably the job he’s most famous for. He’s good at dealing with people, putting them at ease, in part because he’s so comfortable being the butt of the joke. And despite his bombastic wardrobe — a lot of primary colors, sunglasses indoors and his signature turbans — he’s surprisingly tranquil in person. He gives off class president vibes — the kind of guy who will step up when necessary but never gets heated, who just wants everyone to get along.

“Wild ’N Out” is the most lucrative property in Cannon’s portfolio — a show that has helped to launch the careers of comedians such as Pete Davidson, Taran Killam and Mikey Day. He created the concept in 2005, self-funding a pilot that featured Hart. “That’s [intellectual property] that can be repurposed forever,” says Hart. “And that’s one of the biggest accomplishments that anyone can have. I congratulate him constantly. It’s something I’m pissed off that I didn’t think of because I’m envious about it, man.”

But in 2020, Cannon nearly lost the cornerstone of his business.

ViacomCBS, then the parent company behind “Wild ’N Out,” fired him after he made antisemitic comments on his podcast, “Cannon’s Class.” During an interview with former Public Enemy member Professor Griff, Cannon asked why “we give so much power to the ‘theys,’ and ‘theys’ turn into Illuminati, the Zionists, the Rothschilds,” — referring to the wealthy Jewish family often mentioned in antisemitic conspiracy theories.

“Some of the things he said were very reminiscent of remarks that Louis Farrakhan has made over the years — that you can’t say a Black person is antisemitic because Black people are the real Semitic people and Jews are impostors,” says Greenblatt, the ADL head, who publicly reprimanded Cannon for his comments.

A few days later, Greenblatt heard from one of Cannon’s mutual friends, asking if he’d consider meeting with the performer. He agreed on the condition that it remain off the record — no photos, no social media, nothing performative. So Cannon flew to New York and showed up at the ADL headquarters without any entourage or PR team in tow.

“And I was really, really impressed,” says Greenblatt. “He displayed the kind of humility that I don’t think you often see in people of his level of public fame. And he seemed to be truly concerned about the hurt that he had caused and wanted to explore how to do better.”

Over a three-hour conversation, Greenblatt explained how the tropes Cannon was propagating had historically been used to discredit Jewish people. They continued their discussions over video chat, with Greenblatt suggesting a number of books for Cannon to read. He’d come back “demonstrating a mastery of the material and understanding of the issues,” says the ADL chief.

Meanwhile, Chris McCarthy, who now runs Paramount’s media networks and Showtime/MTV Entertainment Studios, kept in touch with Cannon. A week after the company fired Cannon, the executive visited him at his home to talk about how they could “work together to repair the damage” that had been done to the Jewish community.

“We began a plan where we couldn’t talk about the business until we corrected what was wrong,” McCarthy says. “He fully owned it and leaned in, using it not only as a lesson for himself, but hopefully for some of the members of the audience that may have unfortunately shared some of his hurtful perceptions.”

Less than a year later, in February 2021, Cannon got his job back. He’s since teamed up with Greenblatt on their podcast, where he continues to explore thorny race issues. On a recent episode, he insisted that Kyrie Irving wasn’t antisemitic despite the Brooklyn Nets player backing a film that denied the existence of the Holocaust. The Nets outlined steps for Irving to follow to get his job back, a move Cannon found “dehumanizing” and an example of the “buck-breaking” Black slaves once endured. He continues to defend that position, underlining the complications that can arise when two historically oppressed groups clash.

“You’re going to hang me out in front of everybody and whip me in public — buck-breaking me so all the others know not to do this? That’s a bigger sin and travesty than someone saying something,” Cannon says now. “To tell a Black man what he can and cannot say takes you right back to ‘You’re not allowed to read. You’re not allowed to speak when you’re amongst white people.’ ”

He believes Irving is a good person whose pride might be clouding his decision-making. Kanye West, with whom Cannon once made music and was a friend for many years, is a different story. His kids play basketball at the Sports Academy founded by Kobe Bryant, where West and Kardashian’s kids also go. “There are pictures out there, and I’m like, ‘Kanye, you hot right now! Get away from me! I’m just trying to take my kids to sports.’

“Kanye is saying some wild s—, and I don’t know if he really believes it,” Cannon continues. “I tried to talk to him. I tried to put him with leaders and in the Jewish community. I think it’s a lot more there. I just know he’s in desperate need of help and love and people to not abandon him.”

Cannon believes in learning, and not just from his own mistakes. Hoping to set an example for his kids, he enrolled at Howard University in 2016, getting an apartment in Washington, D.C., and traveling to campus once a week for class. At first, he thought he’d coast through — “get a communications degree” — but after engaging with his professors, he decided to focus on criminology and juvenile incarceration.

He also needs to be mindful of his health. In December, a bout of pneumonia landed him in the hospital due to lupus complications. He’s been healthy since, he says, with his doctors telling him he’s outlived their expectations, “walking through the stuff that would take most people out.”

His goal now, he says, is taking the wealth he’s accumulated — “even if it’s a wealth of information” — and spreading it around. His company walls are filled with images of money: a painting of Leonardo DiCaprio’s character in “The Wolf of Wall Street” holding a $100 bill, a sign with the slogan “Money Never Sleeps.” Cannon says the artwork is designed to motivate his employees: “Yo, you gotta get your bag so you can do what you want to do.”

He feels like he’s at that spot. He doesn’t stay up at night thinking about all of the things he wishes he could do. He’s “kind of over” money.

What about the Rolls-Royce parked out front?

“I used to have seven,” he says. “Once I started having kids, I got rid of them. They were just out there looking pretty.”

A couple of weeks later in mid-April, he calls to follow up from a different kind of car. He is in one of two limos taking two dozen 12-year-olds to Six Flags Magic Mountain — he’s rented out the entire park for his oldest twins’ birthday. The fatigue is evident in his voice — it’s 4 p.m. and he went live on AMP radio for the first time that morning at 6.

“I flew in all their friends, so I’m taking a little time off to turn up,” he says. “I did everything I could have ever wanted to do as a teenager. I married Mariah Carey at 28. I went to South Africa with Nelson Mandela in my 30s. Now, this is the next stage: How can I operate as the best father I can be?”

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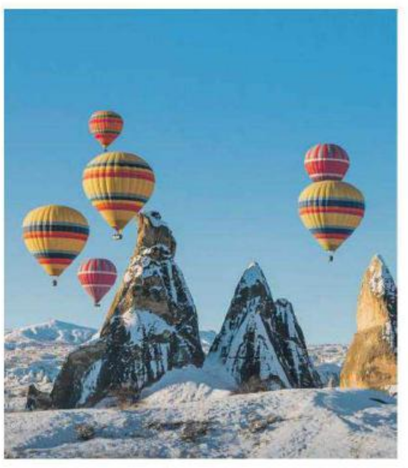
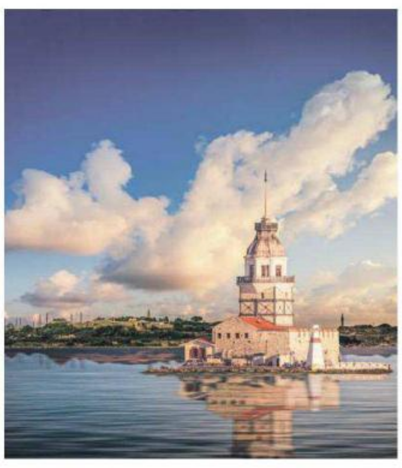
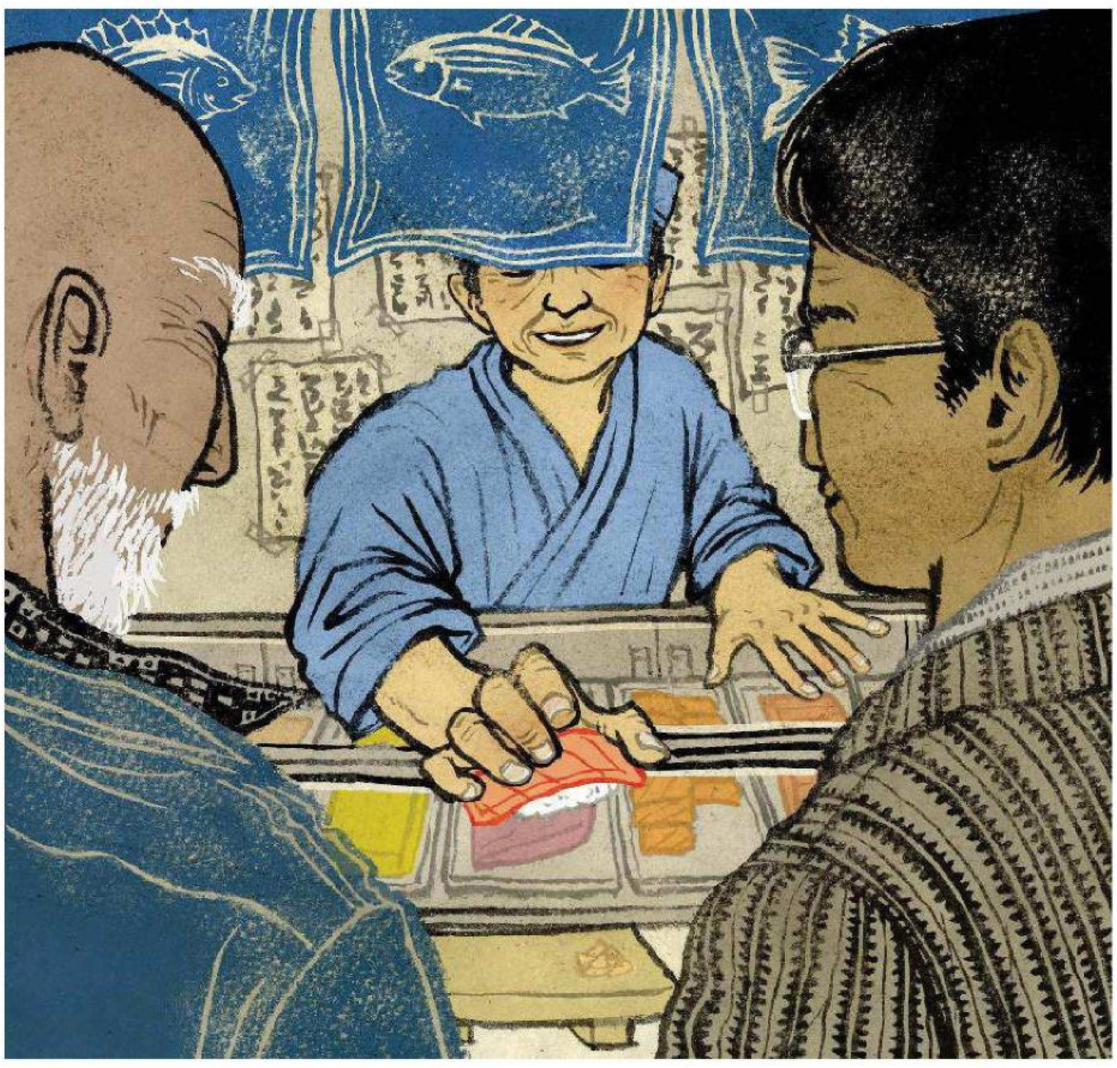
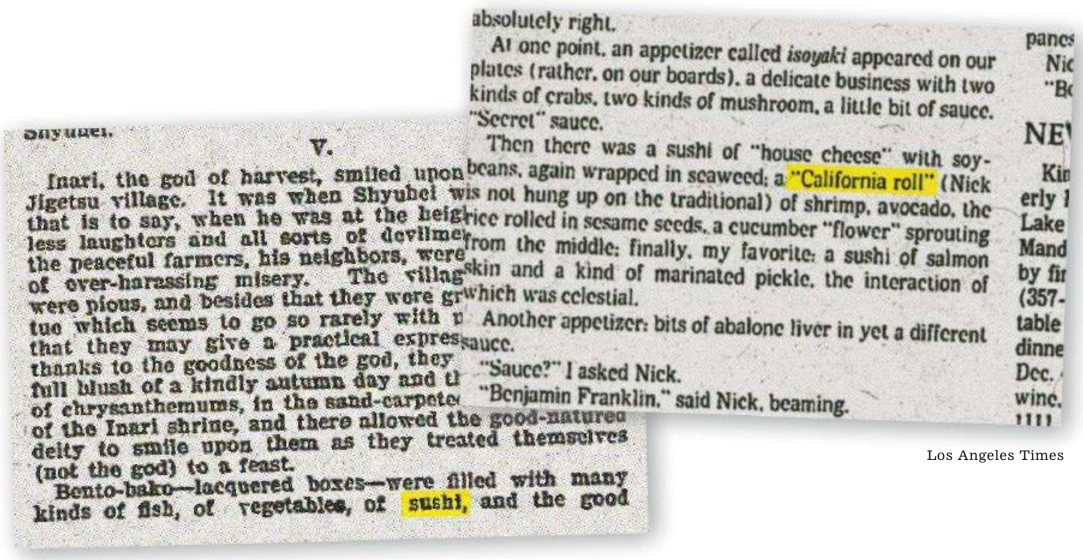




The stroke of genius that brought sushi to L.A. and upended American tastes



Yuko Shimizu For The Times



absolutely right.

At one point, an appetizer called *isoyaki* appeared on our plates (rather, on our boards), a delicate business with two kinds of crabs, two kinds of mushroom, a little bit of sauce. "Secret" sauce.

Then there was a sushi of "house cheese" with soybeans, again wrapped in seaweed; a "California roll" (Nick was not hung up on the traditional) of shrimp, avocado, the rice rolled in sesame seeds, a cucumber "flower" sprouting from the middle; finally, my favorite: a sushi of salmon skin and a kind of marinated pickle, the interaction of which was celestial.

Another appetizer: bits of abalone liver in yet a different sauce.

"Sauce?" I asked Nick.

"Benjamin Franklin," said Nick, beaming.

V.

Inari, the god of harvest, smiled upon Jigetsu village. It was when Shyubei that is to say, when he was at the heig less laughters and all sorts of devilme the peaceful farmers, his neighbors, were of over-harassing misery. The villag were pious, and besides that they were gr tue which seems to go so rarely with that they may give a practical expres thanks to the goodness of the god, they full blush of a kindly autumn day and th of chrysanthemums, in the sand-carpete of the Inari shrine, and there allowed the good-natured deity to smile upon them as they treated themselves (not the god) to a feast.

Bento-bako—lacquered boxes—were filled with many kinds of fish, of vegetables, of sushi, and the good

Los Angeles Times

SUSHI was mentioned in The Times as far back as 1899, and "California roll" appeared in these pages in 1979. By then, Harry Wolff Jr. and Noritoshi Kanai had helped popularize the cuisine.

Yuko Shimizu For The Times

[**Sushi,** from A1]
shockingly large sum. "What happened?" he asked his associate.

Wolff explained that he had been slipping away to feast on sushi at Shinnosuke. And he wasn't just eating — he was imagining how to bring sushi to L.A. restaurants.

Kanai recalled Wolff's earnest entreaty: "Kanai, go do sushi. Sushi is good."

It was a bold proposition.

At the time, Los Angeles' culinary landscape was lackluster. French cuisine dominated fine dining, and drab Continental cooking could be found at restaurants across the city. Casual diners ordered meatloaf and burgers at the local greasy spoon.

"Asian food just wasn't part of that conversation," said Nancy Matsumoto, an expert on Japanese food and co-author of "Exploring the World of Japanese Craft Sake." "The world view was the Westernized world view."

Cultural cuisines often were presented as watered-down approximations. The city's Japanese restaurants — Kawafuku in Little Tokyo and Yamashiro in Hollywood among them — were known for specializing in items such as sukiyaki, a beef dish calibrated for Americans' sugar-craving tastes.

If sushi could find purchase on the menus of L.A.'s Japanese restaurants, Kanai's company, already adept at importing cookies and other products from Japan, stood to reap the benefits.

An ambitious plan soon took shape. Mutual Trading would import the ingredients and implements needed to serve sushi here — from the nori to the knives. And it would source other items such as sea urchin locally.

The aim, in essence, was to create a sushi ecosystem for Los Angeles. Would it work?

The glittering omakase bars of Beverly Hills, the hipster hand-roll spots of downtown L.A. and the strip-mall gems of Ventura Boulevard would seem to answer that question.

Kanai and Wolff forged a path for other entrepreneurs, including Nobu Matsuhisa, who opened L.A.'s Matsuhisa in 1987 and parlayed that hit into a chain of Nobu restaurants and high-end hotels scattered around the world.

With their success, Wolff and Kanai became the ultimate odd couple — one an imposing Jewish man who'd cut his teeth as a bouncer at nightspots in his native Chicago, the other a trim Japanese man who'd served as a quartermaster in the Japanese army during World War II.

The men had been bound by a love for food — and a dream of uniting disparate peoples, according to Kanai's daughter, Atsuko Kanai. The friends saw a model for finding common ground in their own relationship. Wolff, she said, must've perceived "the similarities between the Japanese and the Jewish cultures and beliefs," adding, "They were very curious to learn from each other."

The two families grew close: One year, they all gathered for Passover, the Jewish holiday commemorating the biblical story of Exodus. Kanai showed up for the Seder at Wolff's house with a platter of — what else? — sushi, relatives recalled.

Their business triumph, however, came at a cost. By the time Kanai sat for an expansive interview with The Times in 2015 at Mutual Trading's then-headquarters near Little Tokyo, he and Wolff had long since parted ways.

Kanai, then 92, knew Wolff had died many years earlier but had few details. He had tried to track down his former collaborator's kin, enlisting his daughter in the unsuccessful effort.

"He's been looking for Mr. Wolff's family forever," Atsuko said in 2015.

They'd once been L.A.'s renegades of raw fish. Now they were something else entirely.

* * *

Los Angeles is home to eight Michelin-starred sushi restaurants — and countless other spots — that treat raw fish with the sort of reverence usually reserved for religious rites. It's also known for places with a Mad Hatter flair for incorporating the fare into decidedly baroque concoctions such as the sushi burrito or cheeseburger sushi.

Those items are a far cry from the ancient Japanese dish of fermented fish that, over the centuries, morphed into nigiri, typically a piece of raw seafood draped over an oval of rice. According to University of Kansas professor and sushi expert Eric Rath, nigiri was popularized in Tokyo in the early 1800s, when the fish could be raw, marinated or cooked — and it was seasonal by default.

Sushi was, of course, known to Japanese immigrants and Japanese Americans in L.A. well before the efforts of Wolff and Kanai, but it was typically simple and homespun. Among the items frequently served in Japanese American homes, Matsumoto said, were inari sushi, a fried tofu pocket stuffed with rice; and futomaki sushi, a thick roll usually filled with vegetables and sometimes cooked seafood.

Sushi was first mentioned by The Times in an 1899 article penned by "a Japanese contributor" who referenced a bento box that included it. In the intervening decades, a handful of L.A. restaurants included sushi on their menus — in the form of inari or similar items. Kanai noticed the availability of those offerings in Little Tokyo when he first visited L.A. in 1956. But he wrote in his 1996 Japanese-language autobiography that "there was nothing close to … Tokyo-style nigiri sushi."

Soon, that would change.

"In retrospect, it was a brilliant business plan," said food historian Samuel Yamashita, a Pomona College professor. "One could argue the Kanai-Wolff collaboration fed into the elevation of Japanese cuisine from an ethnic to a haute cuisine."

* * *

Wolff and Kanai met by chance on the floor of a Chicago trade show around 1964. As Kanai put it in his autobiography, a bald man who "looked like a beefy Buddhist monk" yelled at him from across the hall: "Hey, are you Japanese?"

Wolff all but clinched their business pact — he would consult for Mutual Trading, helping it distribute new products — with a piece of wry advice he gave Kanai: "In the United States, find one good doctor and a good lawyer — and also a good Jewish friend."

Born in 1913 in Chicago, Wolff came of age during the Great Depression. He had wanted to play college football, but the financial cataclysm made it impossible. Then his mother died. Wolff was 19, and he needed to help support his family.

Wolff took a job shoveling coal at a department store — for about $10 a day. That, his son Martin Wolff said, was "a lot" in those days. Wolff had a side hustle too: bouncing at venues ranging from fancy restaurants to gambling dens, relatives said. "He was there to make sure everybody was straight," Martin said.

Above all, Wolff could sell. In 1946, he moved his family to Washington, D.C., where he took a job at Kay Jewelers. At the time, it sold a variety of goods, including televisions, a newfangled invention he learned to exploit. It was, according to Martin, his father's idea to set up TVs in the company's stores and screen the popular "Milton Berle Show."

"People mobbed" Kay Jewelers' shops, Martin said. "And then they … [bought] all these different products, including televisions. He knew what people wanted."

By the early 1960s, Wolff lived in Brentwood with his family. His circle of friends included Richard Nixon, whom he met while trying to arrange a gubernatorial debate between the former vice president and Gov. Pat Brown ahead of the 1962 election. Nixon lost but stayed in touch.

"When Nixon was elected president, he asked my dad to come in — because he wanted to get a job for him in the White House," Martin Wolff said. "My father turned it down. He said, 'You know, I'd love to do it.' But he said, 'I can't do it because my first grandchild was just born. I wouldn't miss these things for the world.' "

Kanai was born in 1923 and grew up in Tokyo's Shinjuku ward. He had a comfortable upbringing, but the 1941 bombing of Pearl Harbor ensured Kanai would be pressed into military service. Four years later, he found himself in occupied Burma, where he served in the Japanese army as a quartermaster, responsible for providing rations and supplies.

"I was 20 years old — very young, like a child," Kanai said. "Instantly, the world changed. Always, I am afraid of losing [my] life."

Tens of thousands of Japanese soldiers died during Japan's occupation of Burma, many from malnutrition. There was never enough food; at one point, Kanai wrote in his autobiography, he subsisted partly on potatoes he dug out of the ground.

"What I once thought was the indestructible Japanese army organization was crumbling before my eyes," he wrote in the autobiography, whose unpublished English translation was provided to The Times by Atsuko.

Living in Tokyo after the war, Kanai tried his hand at a number of businesses. Then, in 1951, he joined Tokyo Mutual Trading Co., which was affiliated with L.A.'s Mutual Trading. He made his first trip to the Southland five years later. Kanai was dazzled by the region's postwar prosperity and permanently relocated to L.A. in 1964 to manage Mutual Trading.

One of his early successes involved importing Harvest sesame cookies. But it didn't last. Similar treats flooded the market, sapping his sales. Kanai came to realize he needed items that couldn't be easily imitated.

"The way to get in," he wrote, "was through products that the Americans didn't know about or understand. Authentic Japanese food would not be easy to copy."

He knew what he needed: a trip to Asia. With Wolff.

* * *

There are different versions of the story of the sushi dinner at Shinnosuke and its aftermath. Passed down through the Kanai and Wolff families, each emphasizes a slightly different element of the drama, a slightly different lesson learned.

But in all the accounts one thing is clear: Kanai didn't buy Wolff's premise that sushi would be the next big thing. He needed convincing.

Wolff delivered a pitch that started by contrasting sushi with L.A.'s prevailing fine-dining fare. According to Atsuko, Wolff's spiel went something like this: "French chefs are so snobby — they have these tall hats, and the higher they are, the more aloof they are, and it's no fun. But the sushi chefs, they're your friend. It's entertainment."

"No, Americans don't eat raw fish!" Kanai shot back, according to his daughter.

In Martin Wolff's telling, his father replied with a blunt assessment of Angelenos' hoped-for embrace of sushi: "Believe me, they'll eat it. If I eat it, they'll eat it."

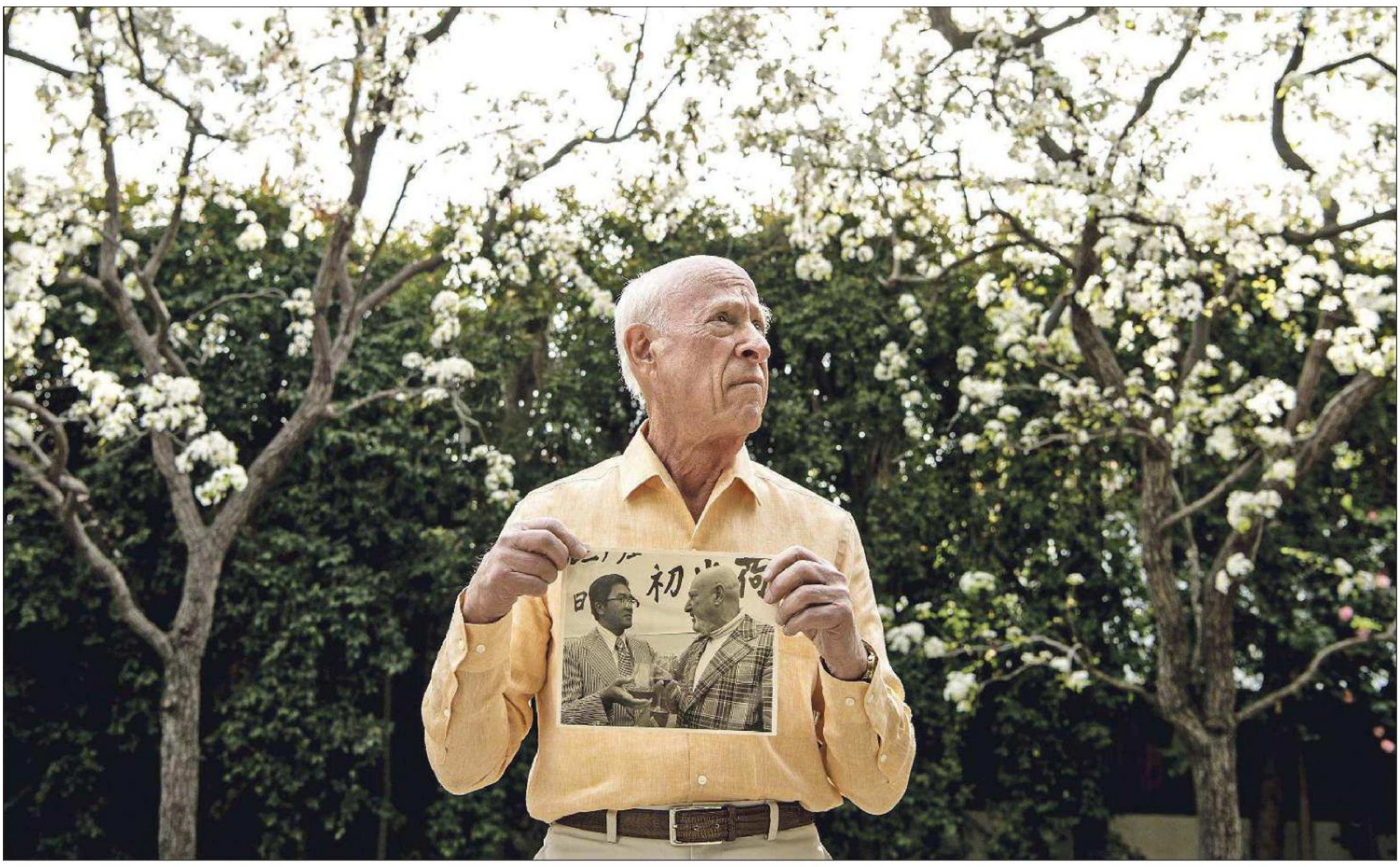
Then, according to Atsuko, Wolff reminded Kanai about the lesson learned with Harvest cookies. "If you take sushi to the United States, who's going to copy you?" he asked Kanai.

Wolff had won him over.

Their timing was impeccable. In the 1950s and '60s, Rath said, three innovations made it much easier to import products from Japan: refrigerated shipping containers, regular and direct transpacific flights, and the globalization of Japan's fishing fleet.

There was also a new development in California: the invention of a special strain of medium-grain rice at Koda Farms in the Central Valley. Released in 1962, it had been created at the behest of owner Keisaburo Koda, a Japanese immigrant who wanted to provide his customers with a higher-quality product — one that was similar to what was readily available in Japan. The rice was perfect for sushi in part because it didn't become brittle as it cooled.

Still, for the businessmen's plan to work, restaurants needed to be willing to give sushi a shot. With most Japanese eateries in L.A.



MARIAH TAUGER Los Angeles Times

MARTIN WOLFF holds a 1974 photo of his father, Harry Wolff Jr., right, and Noritoshi Kanai. Their families came together for a Passover Seder and other gatherings.

catering to Western tastes, few had any reason to take a risk. But there was one spot in Little Tokyo — Kawafuku — that had an outsize influence on local Japanese cuisine. Since its opening in 1923, it had been a favorite of stars, sportsmen and statesmen alike.

Charlie Chaplin dined there. Boxing champion Hiroyuki Ebihara visited. So had the onetime commander in chief of the Japanese imperial fleet.

If the owner could be persuaded to open a sushi bar on site, it might offer the foothold Mutual Trading needed.

* * *

At first, Kanai's pitch failed to resonate.

"No, no, no — we will be run out of business," Kawafuku owner Tokijiro Nakashima told Kanai when he broached the topic of serving sushi at the restaurant, according to Atsuko.

Nakashima had acquired Kawafuku in the mid-1940s from its founder, a former chef at Japan's Imperial Palace. The restaurant, whose lavish interior boasted a koi-stocked stream, was already beloved.

Over the next six months, Kanai repeatedly appealed to Nakashima without success. Eventually, his wife intervened. "Let's trust this guy — let's try it and see if it goes," she told her husband, according to Atsuko.

After Nakashima agreed, Kanai gave him the name of a carpenter who would reconfigure part of the restaurant so sushi could be served there. It needed to be a special space. Kanai dubbed it a "sushi bar," according to Anthony Al-Jamie, editor in chief of Tokyo Journal.

Kawafuku's sushi bar opened around 1965, and as it gained a following, other eateries in Little Tokyo, including Eigiku Cafe and Tokyo Kaikan, added their own.

The spread of sushi beyond Little Tokyo was ignited by the 1969 opening of O-Sho Sushi on Pico Boulevard near the 20th Century Fox studio. And Mutual Trading supplied the West L.A. establishment with the items needed to serve sushi, Atsuko said. Among its patrons was actor Yul Brynner, who became something of an evangelist for the cuisine, promoting it to others in his circle.

Brynner's efforts helped propel sushi into the zeitgeist; it eventually would appear in countless films and television shows, including "The Breakfast Club" and "Seinfeld." American consumers' interest in all things Japanese — including the cuisine — also was influenced by "Shogun," a hit TV miniseries based on James Clavell's bestselling novel of the same name. Centered on an Englishman who became a Japanese lord, "Shogun" contributed to an overall "fascination with Japanese culture," said Rath, author of the sushi history "Oishii."

Untethered from conventions followed in Japan, sushi chefs in L.A. began to innovate. One proprietor used a plastic dish in the shape of a boat to plate a sushi spread for two people. The popular offering, according to Kanai, was dubbed the "love boat."

"Things that would have been considered heresy in Japan went over quite well in Los Angeles," he wrote.

The same might apply to the California roll, which is said to have been invented at Tokyo Kaikan by chef Ichiro Mashita. (There is a competing claim, though histories including "The Sushi Economy" give credit to Mashita.) Kanai wrote that the roll was born out of "desperation." Needing a replacement for tuna, whose seasonal supply "would sometimes dry up," Mashita turned to avocado. He believed the oily fruit could approximate the texture of toro, a fatty cut of the fish.

MARIAH TAUGER Los Angeles Times

A GROUP photo, dated 1972, shows Noritoshi Kanai, second from left, and Harry Wolff Jr., third from left. "They were very curious to learn from each other," said daughter Atsuko Kanai, right.

The California roll was first mentioned by The Times in a 1979 review of Niikura in Tarzana. The eatery was on Ventura Boulevard, making it a progenitor of the strip-mall spots that now dot the Valley's main artery.

Indeed, by the time of the review, sushi had spread far beyond Little Tokyo. It wasn't necessarily the epicenter for the cuisine any longer. Even Kawafuku had left the neighborhood, moving to Gardena in 1976.

Though data are hard to come by that would show the growth of sushi — several food industry resources said no such figures exist — Kanai shared a few in his autobiography. He wrote that the number of sushi restaurants in Southern California increased 197% from 39 to 116 over the four-year period that ended in 1980.

The '80s saw the cuisine ascend another level, with institutions such as Sushi Nozawa opening during the decade. Sushi was everywhere.

For Wolff and Kanai, things were changing too.

* * *

Though not an employee at Mutual Trading, Wolff was an indispensable advisor.

Kanai marveled at his negotiating skills. Sometimes, Kanai wrote, Wolff would square up against opponents at the bargaining table and "lash into them with all he had." But it was just a tactic — what Kanai called a "put-on."

When Kanai took on Wolff as a consultant, they made a deal: Wolff would receive a commission that amounted to a percentage of the sales his efforts generated for Mutual Trading, Kanai wrote. The agreement covered Wolff helping Mutual Trading distribute cookies and crackers, according to Kanai's autobiography. The description of the arrangement made no mention of sushi.

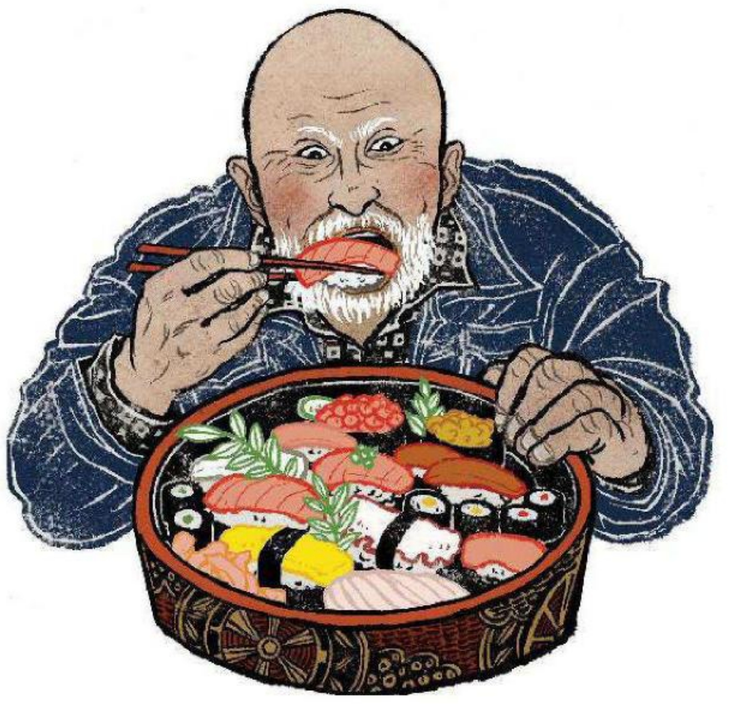
According to Martin, Kanai eventually sought to renegotiate the pact and pay Wolff a smaller share. Wolff wasn't having it.

"He said, 'You know what … you can find somebody else, I'm going,' " Martin said of his father. "And that was it."

It was an abrupt end to a years-long relationship.

"My father was like that," Martin said. "If Kanai at that time said, 'Well, OK, maybe we'll change' — that would have done it. But they never spoke again."

> 'Believe me, they'll eat it. If I eat it, they'll eat it.'
>
> — HARRY WOLFF JR., quoted in a retelling by son Martin Wolff



YUKO SHIMIZU For The Times

Atsuko said her father never mentioned the dispute. And neither Wolff nor Kanai appear to have left any record of it.

In his later years, Wolff earned public notice for voyages he'd enjoyed with his wife, Virginia, aboard commercial freighters. On those oceanic journeys, Wolff took to writing messages in bottles and throwing them overboard. A 1991 Times story said that he had received more than a dozen replies from people across the globe.

Kanai had reason to be proud as well. In 1985, he was part of a delegation that met Japanese Prime Minister Nakasone Yasuhiro at the Century Plaza Hotel. Then, Kanai attended a fundraiser at the Century City hotel benefiting the Republican Party. Kanai wrote that the $1,000-a-plate dinner spotlighted sushi.

"Sushi … had arrived at the point where it could top off a luxury event attended by the cream of American high society," he wrote. "This was completely thrilling."

Kanai, his daughter said, had hoped sushi could be used to bridge divides in L.A. And thanks in part to him, the food became ubiquitous.

But had it done what he'd hoped? After a wave of attacks against Asian Americans — anti-Asian hate crimes in California rose 177% in 2021 — Derek Arita, grandson of Nakashima, the Kawafuku owner, wondered whether food could really bring people together.

"Japanese food is everywhere," Arita said. "Japanese people are practically everywhere in the U.S. But … it sometimes seems like we're still not accepted. Even though our food is."

And yet Matsumoto, the food writer, said the story of sushi in L.A. is one of a culture "opening its arms to another culture and embracing it." And the friendship of Kanai and Wolff embodied that ideal.

"L.A. is an amazing city that does that to so many different cultures," she said. "L.A. has always been forward-thinking — whether it's new religions, whether it's the entertainment industry. People have always been more open-minded. It's that willingness to embrace new things."

* * *

Awash in austere overhead lighting, Kanai sat in a small office at the headquarters of Mutual Trading just outside Little Tokyo. It was 2015, and he was giving The Times a lengthy interview.

He wore a dark blue suit, and had a shock of gray hair and a face that bore the hard-won lines of a man at the start of his 10th decade. He was chairman of Mutual Trading, and had been for some time.

Kanai had given several interviews in recent years, promoting his various projects, including a school for sushi chefs that he'd founded with Katsuya Uechi. He was prepared to tell his story, but there was something more urgent he wanted to address.

"Why do you know the name of Harry Wolff?" Kanai asked a reporter.

It was close to a plea.

"I talked about Mr. Harry Wolff many times — to many people — but nobody was interested," he explained. "That's a very important history."

Wolff had been little more than a footnote in most of the published accounts of how sushi conquered L.A. But Kanai wanted to make something clear about the effort: "It's not only mine. First, it's his idea."

Wolff died of a heart attack in 1996. He was 83. As far as Martin Wolff knew, the old friends never patched things up. But maybe another sort of reunion was possible?

A month later, Kanai hosted Martin for a lunch at Tamon, a restaurant on 1st Street inside Little Tokyo's Miyako Hotel. Atsuko came with her father.

Seated around a long table, the diners exchanged pleasantries tentatively. But the conversation soon flowed, and Kanai regaled his audience with tales of his adventures with Wolff.

Their parting was not broached. No regrets were offered, no explanations given. It wasn't necessary. Communing over a meal seemed to erase any awkwardness — if any had lingered — over the way things had ended.

There were many items on Tamon's menu, among them tempura, ramen and, of course, sushi. There was little doubt, though, about what anyone would be eating. After placing his order, Martin said that his grandchildren loved sushi, and he delighted in treating them to it.

"That's their great-grandfather's legacy," Atsuko told him. "Every time they go to a sushi bar, now they can say, 'Oh, my great-grandpa brought it to the United States.' "

A server approached with the meal. Plates touched down on dark wood. Chopsticks flashed from paper sheaths. At least some of the items had been supplied to Tamon by Kanai's company.

The sushi pioneer died two years later. His obituary in Rafu Shimpo, the Little Tokyo newspaper, called him a culinary ambassador who used "Japanese food as a cultural peace offering to mend the scars left by the World War II experience." It explained that Kanai's death was caused by complications from a stroke. He was 94.

But on that day at Tamon in 2015, he got to celebrate a singular accomplishment, one that changed how Angelenos eat.

And now it was time for lunch.

Kanai looked down at his plate.

He smiled.

Times researcher Scott Wilson contributed to this report.

Times reporter Daniel Miller and Japanese food expert Gil Asakawa toured Los Angeles' Little Tokyo and attempted to locate the spot where the city's first sushi bar once stood. Scan this code with your phone to watch our video.

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Oath Keepers founder may get 25 years

ASSOCIATED PRESS

The Justice Department is seeking 25 years in prison for Stewart Rhodes, the Oath Keepers founder convicted of seditious conspiracy for what prosecutors described as a violent plot to keep President Biden out of the White House, prosecutors said in court papers filed Friday.

A Washington, D.C., jury convicted Rhodes in November in one of the most consequential cases brought in the Jan. 6, 2021, attack on the U.S. Capitol, when a mob of then-President Trump's supporters assaulted police officers, smashed windows and temporarily halted Congress' certification of Biden's victory.

Prosecutors described the Oath Keepers' actions as "terrorism," and told the judge that a harsh sentence is critical to deter future political violence. They wrote that Rhodes believes he has done nothing wrong and that he "still presents a threat to American democracy and lives."

"Rhodes used his powers of persuasion and his platform as leader of the Oath Keepers to radicalize more than 20 other American citizens to oppose by force the authority of the government of the United States," prosecutors wrote in the nearly 200-page court filing.

Jurors found that Rhodes, of Granbury, Texas, plotted an armed rebellion with members of his far-right extremist group to stop the transfer of presidential power from Trump to Biden. In addition to seditious conspiracy, Rhodes was convicted of obstructing Congress' certification of Biden's victory. Both charges call for up to 20 years in prison.

Prosecutors asked the judge to go above the standard sentencing guidelines, arguing the crimes deserve a longer sentence for terrorism because the goal was to influence the government through intimidation or coercion.

Prosecutors wrote that Rhodes, in media interviews behind bars, portrays himself as a victim of a politically motivated prosecution and "continues to invoke the words and deeds of the Founding Fathers in not-so-veiled calls for violent opposition to the government."

Rhodes is scheduled to be sentenced May 25. As of Friday evening, Rhodes' attorneys hadn't yet filed papers indicating how much time they will ask the judge to impose. They have vowed to appeal his conviction.

Prosecutors are seeking prison sentences ranging from 10 to 21 years for eight other Oath Keepers defendants convicted at trials. The Justice Department asked for 21 years behind bars for Kelly Meggs, the Florida chapter leader convicted of the sedition charge alongside Rhodes.

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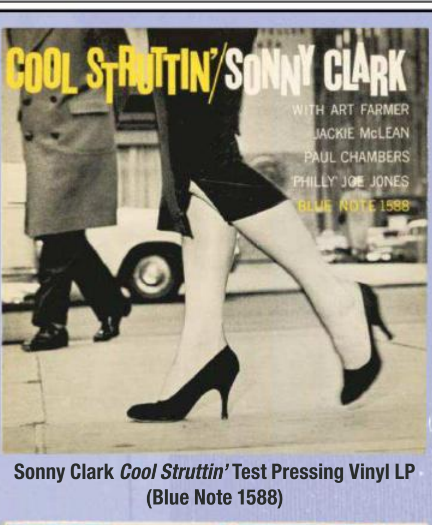

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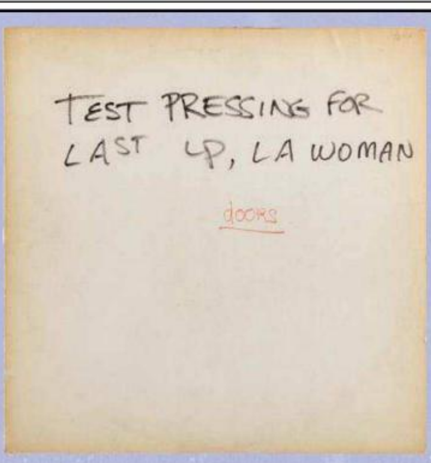

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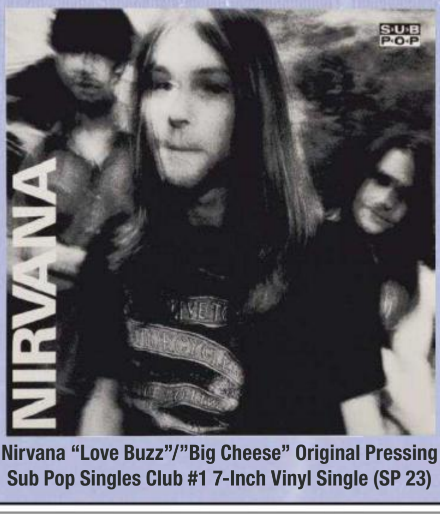

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Officer was nearby as shooting began

[**Texas shooting,** from A1] gunfire could be heard in the background.

He brought the family into the long delivery corridor that runs behind the mall's stores, hoping it would be a safe place to hide. They found chaos.

"There were probably like 300 people pouring in from all the different doors," Gum said. "People are freaking out; we're hearing screaming."

Allen Fire Chief Jonathan Boyd said seven people including the shooter died at the scene. Nine wounded people were taken to area hospitals, two of whom died.

Three of the wounded were in critical condition Saturday evening, Boyd said, and four were in stable condition.

An officer with the Allen Police Department was in the area on an unrelated call when he heard shots at 3:36 p.m., the department wrote on Facebook.

"The officer engaged the suspect and neutralized the threat. He then called for emergency personnel. Nine victims were transported to local hospitals by Allen Fire Department," the agency wrote in the Facebook post, adding: "There is no longer an active threat."

Mass killings are happening with staggering frequency in the United States this year, averaging about one a week, according to an analysis of AP/USA Today data.

The White House said President Biden had been briefed on the shooting and that the administration had offered support to local officials. Texas Gov. Greg Abbott, a Republican who has signed laws easing firearms restrictions after previous mass shootings, called the attack an "unspeakable tragedy."

> 'I pray it wasn't kids, but it looked like kids. ... It broke me when I walked out, to see that.'
>
> — FONTAYNE PAYTON, an H&M shopper, of the bodies he witnessed after he and others who locked down inside the store were able to leave

Fontayne Payton, 35, was at H&M when he heard the sound of gunshots, even through his headphones.

"It was so loud, it sounded like it was right outside," Payton said.

People in the store scattered before employees ushered them into the fitting rooms and then into a lockable backroom, he said. When they were given the all-clear to leave, Payton saw the store had broken windows and a trail of blood to the door. Discarded sandals and bloodied clothes lay nearby.

Once outside, Payton saw bodies.

"I pray it wasn't kids, but it looked like kids," he said. The bodies were slumped over bags on the ground and covered in white towels, he said.

"It broke me when I walked out, to see that," he said.

Farther away, he saw the body of a heavyset man wearing all black. Payton said he assumed it was the shooter, because unlike the other bodies it had not been covered up.

Tarakram Nunna, 25, and Ramakrishna Mullapudi, 26, said they saw what appeared to be three people lying motionless on the ground, including one who appeared to be a police officer and another who appeared to be a mall security guard.

Another shopper, Sharkie Mouli, 24, said he hid in a Banana Republic store during the shooting. As he left, he saw what appeared to be an unconscious police officer lying next to another unconscious person outside the outlet store.

"I [saw] his gun lying right next to him and a guy who is like passing out right next to him," Mouli said.

Stan and Mary Ann Greene said they were browsing in the Columbia Sportswear store when the shooting started.

"We had just gotten in, just a couple minutes earlier, and we just heard a lot of loud popping," Mary Ann Greene told AP. "I said, 'Was that gunfire?' "

Employees immediately rolled down the security gate and brought everyone to the rear of the store until police arrived and escorted them out, the Greenes said.

Eber Romero was at the Under Armour store when a cashier said that there was a shooting.

As he left the store, Romero said, the mall appeared empty, and all of the shops had their security gates down. Then he started seeing broken glass and people who had been shot on the floor.

Video shared on social media showed people running through a parking lot amid the sound of gunfire.

A news station's live aerial broadcast showed armored trucks and other law enforcement vehicles stationed outside the sprawling outdoor mall.

More than 30 police cruisers with lights flashing blocked an entrance to the mall, and multiple ambulances, some from neighboring cities, were on the scene.

The Dallas office of the U.S. Bureau of Alcohol, Tobacco, Firearms and Explosives also responded to the shooting.

Allen, a suburb about 25 miles north of downtown Dallas, has roughly 105,000 residents.

Bleiberg and Boone write for the Associated Press. AP writers Gene Johnson in Seattle and Adam Kealoha Causey in Dallas contributed to this report.

LM OTERO Associated Press

LAW ENFORCEMENT patrolled the scene after crowds evacuated the Allen, Texas, outlets Saturday.

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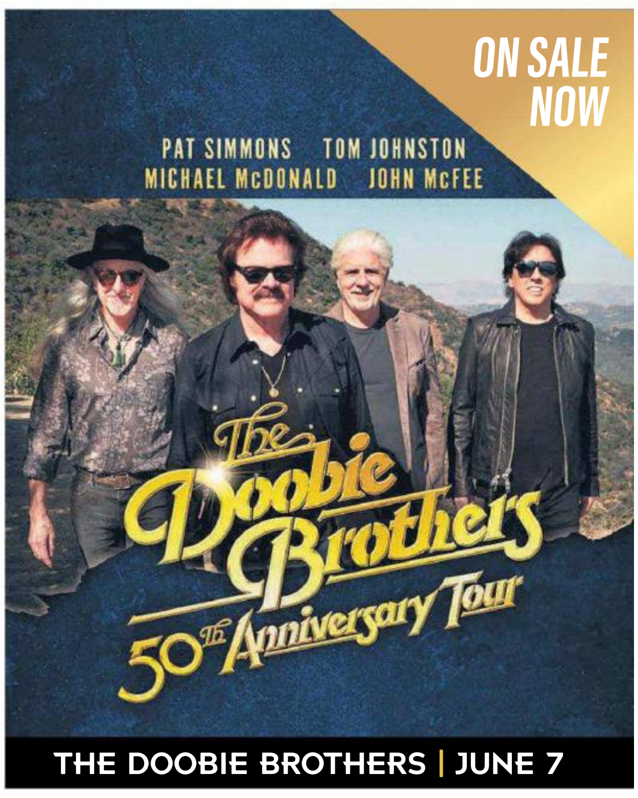

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Photographs by BRIAN VAN DER BRUG Los Angeles Times

A CANNABIS WORKER who has a wage claim against a farm in Trinity County. The worker is one of two who told of toiling for 11 days, 13 to 14 hours per day, behind a locked gate and under spartan conditions.

State team will investigate cannabis worker trafficking and exploitation

[**Trafficking,** from A1]

nation's rapidly expanding weed markets — has put many workers in peril.

Sheriffs in five Northern California counties last year began training narcotics officers on human trafficking intervention. Initiatives by the state attorney general and the governor's office to combat illegal cannabis operations are also billed as having the potential to disrupt human trafficking.

For the state cannabis agency, which licenses and regulates commercial businesses, the new investigative squad is a step further — the first to tackle exploitation of cannabis workers specifically.

The Human Trafficking/Exploitation Assessment and Response Team, or HEART, is based out of Fresno. Formed in March after months of discussion, it includes six detectives who were already in the field on other duties, a sergeant and an analyst.

It marks a notable expansion in the mission of the Department of Cannabis Control, which previously said that it had never taken action against a state cannabis license holder for how it treated workers and that it forwarded worker complaints to state labor agencies.

A spokesman for the cannabis agency, David Hafner, said the sworn officers were free to work cases and refer the results to prosecutors or federal agencies. The team is also poised to provide police training on trafficking investigations. Hafner would not provide details or discuss outreach to crime victims or worker advocates. He said publicizing the crackdown on exploitation "would not deter crime" but would instead warn criminals to better conceal their activities.

A REMOTE cannabis farm in Weaverville in Trinity County. The California cannabis industry has a long history of operating underground, hidden from the law.

The cannabis agency verified the squad's existence only after The Times said it had obtained a copy of the bulletin. It has refused to discuss its handling of worker exploitation since before September, when The Times published an exposé on the state's runaway illegal cannabis market. Lawmakers communicating with the department on ways to address worker exploitation said they were unaware of the new unit. The cannabis agency keeps no records of cannabis employment, including the size of the workforce.

Meanwhile, the number of known cannabis workplace fatalities continues to rise.

A cold snap in the Mojave Desert in late 2019 led to the deaths of two workers. Lucio Aguilar Rodriguez, 30, of Solano, Mexico, was found Dec. 29 inside an Adelanto greenhouse warmed by a gas heater. The air within the greenhouse was rank with exhaust fumes. An autopsy by the San Bernardino County coroner showed carbon monoxide poisoning.

A little more than a week later, a worker discovered the body of 18-year-old Rey de Jesus Antonio Osorio in a greenhouse near Lucerne Valley, poisoned by carbon monoxide from a generator.

As is the case with nearly all cannabis workplace deaths identified by The Times, the fatalities were not reported to state workplace safety officials. Carbon monoxide poisoning is the leading cause of death, claiming the lives of 22 workers.

With no organized outreach, the grievances of cannabis workers about substandard conditions and threats of violence often show up in California's wage claims system, run by the Department of Industrial Relations. A labor official in March told lawmakers that case agents can refer allegations to a field enforcement division, but they are limited to enforcing work and hour laws.

Pending wage claims against a licensed Trinity County farm include photographs of freezing working conditions, with one worker reporting that he sought shelter inside a steel shipping container, without access to drinking water, a bathroom or light.

In interviews, two workers told of laboring on the farm for 11 days behind a locked gate, under spartan conditions. They provided copies of work logs that showed as many as 21 workers who put in 13- to 14-hour days gathering the harvest. They shared videos of a makeshift work camp, with a single-burner propane stove for outdoor cooking, a wood pallet that served as the food prep surface, a portable toilet and the shipping container where they worked

[See **Trafficking,** A17]

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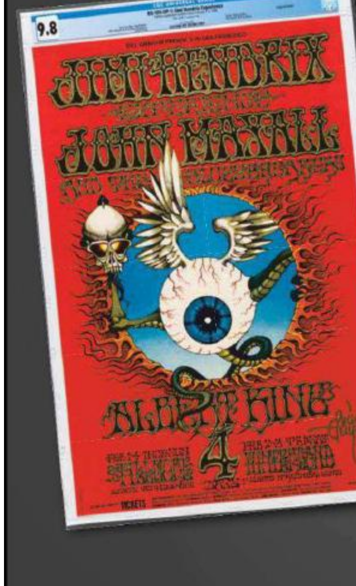

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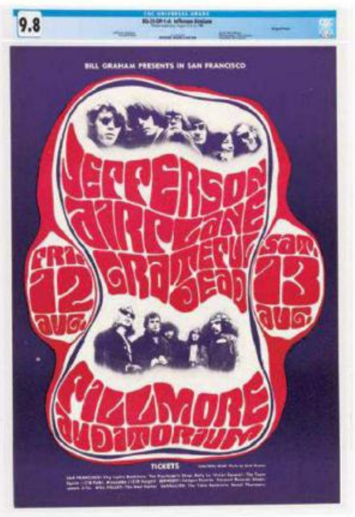

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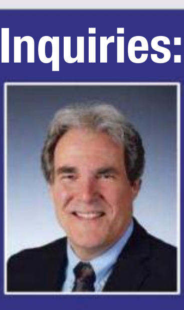

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[**Trafficking,** from A16]

during the day and some slept at night. The container was unheated to protect cannabis that was to be fresh frozen, but workers said on the last two days, as temperatures fell below freezing, they secretly brought in a propane heater.

According to interviews, the majority of workers were from Argentina, recruited by a compatriot who met them at a grocery store parking lot, then led them up the twisting dirt road.

The owner of that farm, Samuel Elias Schachter, made no reference to how workers would be accommodated on his remote 12-greenhouse farm atop Browns Mountain, files at the county planning office in Weaverville show.

But neither was there an expectation that he should house those working on the 3,200-foot ridge, nearly an hour from town, his bookkeeper told The Times. It has long been common practice for cannabis workers in Northern California's Emerald Triangle to sleep in their cars or bring tents.

"I'm not quite sure why they're saying they need housing," said Jeannine Greenslade, who said she was asked by Schachter to respond to The Times' questions on his behalf.

Nor did Greenslade see an issue with the padlocked gates on the long mountain road leading up to the farm. Cannabis operations, by their nature, require security, she said.

"Anybody can come and go," she said. "Nobody's holding them."

Workers interviewed by The Times said they did not know the padlock combinations.

"No podíamos salir," one worker said: We couldn't leave.

"In our case, it's not like [human] trafficking," another said, "but we don't like that they closed the gate ... because we want to stay free."

Where Schachter's bookkeeper and his workers most disagreed was the matter of pay. Two workers from the 2021 season and four from 2022 allege that they were promised payment after the harvest, then were told there was money only for partial wages — as little as $900 for 117 hours work. The 2021 workers filed a federal civil suit seeking $160,000 in wages and damages. The 2022 claims, filed with the state labor department, averaged $9,400 apiece. One of those claims was dropped without details of how it was resolved.

"He has paid everyone," Greenslade said, contradicting the workers' signed statements that they are owed wages.

Schachter took the labor condition allegations seriously, said Greenslade: "We're doing what we need to do legally to comply."

> 'You can play the victim all you want. No one is going to care that it's taking longer than expected to get paid.'
>
> — Samuel Elias Schachter, cannabis farm owner, in a text message to a worker that was shared with The Times

She said, though, that California regulations in regard to cannabis cultivation workers are vague and contradictory. She said it was unclear, for example, if the bands of workers who move from farm to farm at harvest time are "employees," "independent contractors" or "just trimmers."

Workers speaking to The Times said Schachter threatened to report them to federal immigration authorities, or castigated them.

"You can play the victim all you want," he told a worker in text messages shared with the newspaper. "No one is going to care that it's taking longer than expected to get paid."

Another worker who filed a federal civil suit against Schachter over wage claims described a similar exchange.

"He was like, 'Come on, bring it on ... nobody's going to hear you,' " the worker told The Times. " 'Nobody's going to help you to do that to me. Nobody's going to listen to you.' "

A criminal lawyer representing Schachter on unrelated domestic violence charges said he was unaware of the labor violation allegations.

That attorney, Thomas Ballanco, is himself a licensed cannabis grower and in separate matters is representing five workers who seek $105,000 in unpaid 2021 wages from a licensed operation in Hayfork. He said such labor issues are a facet of California cannabis' long history of operating underground, hidden from the law.

"This is how employees were located, how they were treated and how they were paid," Ballanco said. "Nobody wanted anybody to know anything. It was all cash. Nobody was on the books.

"That's not to excuse misbehavior," he added. "It's a partial explanation of why it's so rampant."

Lawmakers said the formation of a state cannabis exploitation team does not deter their own efforts to create a statewide labor trafficking division.

A bill by Assemblymember Joaquin Arambula (D-Fresno) would put that unit within the Department of Industrial Relations.

"Labor trafficking is a severe aggregated form of wage theft," Arambula said, and because of that, many victimized workers already turn to the agency for help.

Gov. Gavin Newsom last year vetoed identical legislation, saying he preferred to see a labor trafficking unit within the state Civil Rights Department. Assemblymember Blanca Rubio (D-Baldwin Park) said she is working with Newsom's office on a bill to do just that.

The Civil Rights Department typically handles civil matters, such as workplace discrimination. In 2020, it was faulted by the Little Hoover Commission, the state's independent watchdog, for failing to pursue labor trafficking investigations even when it had legal authority to do so.

The commission found that 15 years after California banned all forms of human trafficking, no agency was mandated to combat it, no data on trafficking were kept and even departments authorized to pursue criminal cases did not do so. In its series of reports, the commission faulted the state for a scattered, "siloed" approach that focuses on sex trafficking, with little heed paid to workers across all industries who are exploited through force, fraud or coercion.

California closely regulates the environmental impacts of cannabis, but the Times investigation found that worker protections were mostly relegated to labor unions, which negotiated a state requirement for cannabis farms with 20 or more employees to enter into contracts allowing organizers access to the workers.

Those so-called labor peace agreements have largely left cannabis field workers unprotected, said Kristin Heidelbach, a labor lobbyist and organizer. She sat on the state's original cannabis regulation advisory panel and, since legalization, has dealt with workers in the field, first for the Teamsters, now for the United Food and Commercial Workers union.

While there are exceptions, she described "evasive" cannabis employers who under-report the size of their workforce to skirt regulatory requirements. She said it is emblematic of the underground cannabis culture, in which growers have historically distrusted authority and structure and to this day sell on both the legal and illegal markets.

"We're still pulling this industry into the light," she said.

Many immigrant workers live on the margins and have little choice but to labor on farms that provide few safeguards from outside threats, let alone bathroom facilities and lunch breaks, Hernan Hernandez, executive director of the California Farmworker Foundation, said at the March town hall.

"Everything that we as a society have built for our workforce," he said, "goes out the door the second they step onto these cannabis grows."

LEGAL WEED BROKEN PROMISES

California's legalization of recreational cannabis in 2016 ushered in a multibillion-dollar industry estimated to be the largest legal weed market in the world. But many of the promises of legalization have proved elusive. In a series of occasional stories, we'll explore the fallout of legal pot in California.

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7:00PM	$1,000 SFP	2

DRAWINGS	PRIZE	WINNERS
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8:00PM	$1,000 SFP	3
8:30PM	$1,000 SFP	3
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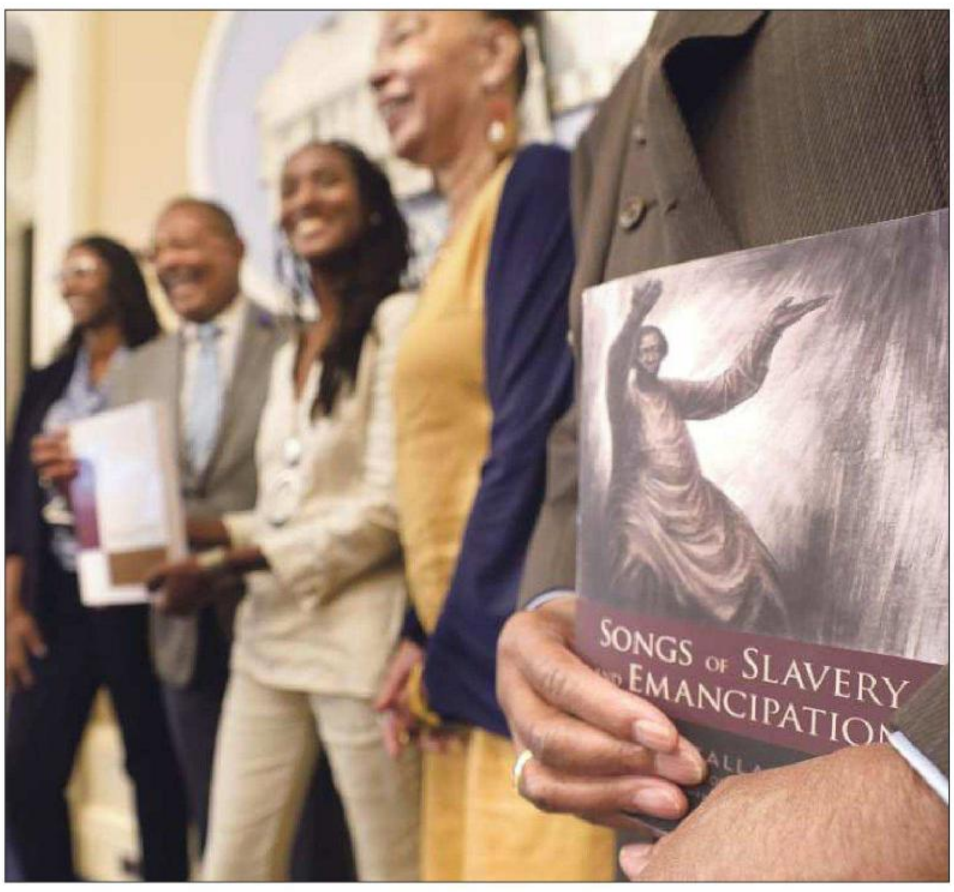

RICH PEDRONCELLI Associated Press

MEMBERS OF the California Reparations Task Force gather for a photo in June. A report with their recommendations is due to the Legislature by July 1.

[**Reparations,** from A1]
forms of remedies in 28 hours of emotional public comment at dozens of monthly meetings since the task force first gathered in June 2021.

As the group concludes its work, convincing lawmakers to pass the recommendations into law and provide hundreds of billions of dollars in reparations at a time when California is facing a budget deficit could be the biggest challenge yet.

"I'm optimistic that they'll take a look at our proposals and engage in a good faith effort to implement them," said Kamilah Moore, the chair of the task force.

Though California banned slavery in its 1849 Constitution, the state had no laws that made it a crime to keep someone enslaved or require that they be freed, which allowed slavery to continue. A disproportionate representation of white Southerners with pro-slavery views held office in the Legislature, state court system and in its congressional delegation.

Racial hierarchy continued to take root in California when slavery was abolished federally by the 13th Amendment in 1865. The task force's findings detail the lasting consequences of segregation and discrimination against Black people in the state's political, legal, health, financial, educational, cultural, environmental, social and economic systems, leading to both physical and mental health disparities and a racial wealth gap.

Who is eligible for reparations?

The question of eligibility has been among the most controversial issues for the task force. Some advocates made the case that all Black Californians should be eligible for reparations, though legal scholars provided testimony that broad race-based solutions could face legal challenges.

The task force ultimately restricted eligibility based on lineage as "determined by an individual being an African American descendant of a chattel enslaved person or the descendant of a free black person living in the United States prior to the end of the 19th century."

In its compensation models, the task force cited population estimates from 2020 of fewer than 2 million non-Hispanic African American residents who lived in the state.

How does one prove eligibility?

That hasn't been entirely answered yet. The task force recommends that the Legislature create a California American Freedman Affairs Agency dedicated to implementing the task force's recommendations that are adopted into law, including determining eligibility and helping people prove their lineage.

The agency should have a "genealogy branch to support potential reparations claimants by providing access to expert genealogical research to confirm reparations eligibility," according to a draft of the final policy recommendations.

How much money will people receive?

Economists calculated preliminary estimates of monetary losses in three categories of community harms: health disparities, African American mass incarceration and overpolicing, and housing discrimination.

The amounts each individual receives would be determined by the number of years they have resided in California for a minimum of six months. The money would be given to every eligible recipient and no one would need to provide proof that they suffered individual harms in each category.

- ■ Compensation for health disparities: $13,619 for each year of residency. This figure was derived by comparing life expectancy between Black non-Hispanic and white non-Hispanic Californians.
- ■ Compensation for mass incarceration and overpolicing of African Americans: $2,352 for each year of residency in California during the war on drugs from 1971 to 2020.
- ■ Compensation for housing discrimination: $3,366 for each year between 1933 and 1977 spent as a resident of California.

The proposal calls for additional compensation for unjust property takings and the devaluation of African American businesses, which have not yet been quantified. The task force also suggests the Legislature adopt an individual claims process to provide reparations for those who can prove particular harms.

The report recommends that the Legislature provide initial down payments to begin the process, with more payments to follow, and prioritize the elderly as the first in line for compensation. The task force also noted that the amounts are conservative estimates and not final.

What else is the task force recommending?

A draft of the final report recommends "a range of policies needed to guarantee restitution, compensation, rehabilitation, satisfaction, and non-repetition," included, but not limited to:

- ■ Repeal or amend Proposition 209, a measure approved by California voters that banned affirmative action in 1996.
- ■ Analyze laws, policies and ordinances from the local to the state level for racial impact prior to passage and after implementation.
- ■ Amend the California Constitution to prohibit involuntary servitude.
- ■ Abolish the death penalty.
- ■ Fund community wellness centers in African American communities.
- ■ Strengthen the Bane Act by eliminating the requirement that a victim of police violence show that the officer "specifically intended" to commit misconduct.
- ■ Restore voting rights to all formerly and currently incarcerated people.
- ■ Implement rent caps for historically redlined ZIP Codes.
- ■ Increase grants and financial assistance to improve homeownership rates among African Americans, including subsidized down payments and mortgage payments to those who reside in formerly redlined neighborhoods.
- ■ Allow descendants who reside in formerly redlined neighborhoods to transfer the assessed value of their primary home to a newly purchased or constructed primary residence.
- ■ Provide free college tuition for all California residents eligible for monetary reparations.
- ■ Identify and remove Confederate monuments, markers and memorials.
- ■ Create a guaranteed income program for descendants of an enslaved person.
- ■ Automatically increase minimum wage on a regular basis to adjust for increases to the cost of living, including inflation.
- ■ Provide interest-free loans to owners of small businesses in African American commercial areas.
- ■ End the cash bail system.
- ■ Repeal the "three strikes" law.
- ■ Adopt universal single-payer healthcare coverage and a healthcare cost-control system.
- ■ Increase Medi-Cal reimbursement rates to match reimbursement rates of private insurance.

What's next?

The task force meets one last time in Sacramento on June 29 before sending its recommendations to the Legislature. Two lawmakers who sit on the task force, state Sen. Steven Bradford (D-Gardena) and Assemblyman Reginald Jones-Sawyer (D-Los Angeles), are expected to lead efforts to convince their fellow lawmakers to provide reparations.

The Legislature widely approved the creation of the task force at a time when state revenues neared historic highs. Now that the state is in the midst of an economic crisis, it's unclear whether Democrats will support reparation payments that could ultimately cost more than twice the annual state budget, or when the task force's recommendations could come up for a vote.

Moore said the recommendation to provide initial down payments to eligible descendants and follow-up payments later could help offset those immediate budgetary concerns.

She pointed out that Newsom recently acknowledged California's role in slavery during a national interview.

"He's been kind of quietly letting us do our work, which I respect, but … I took that as a sign that he is essentially supportive of the work that we've been doing," she said.

Any reparations or policies approved by lawmakers would require the governor's signature to become law.

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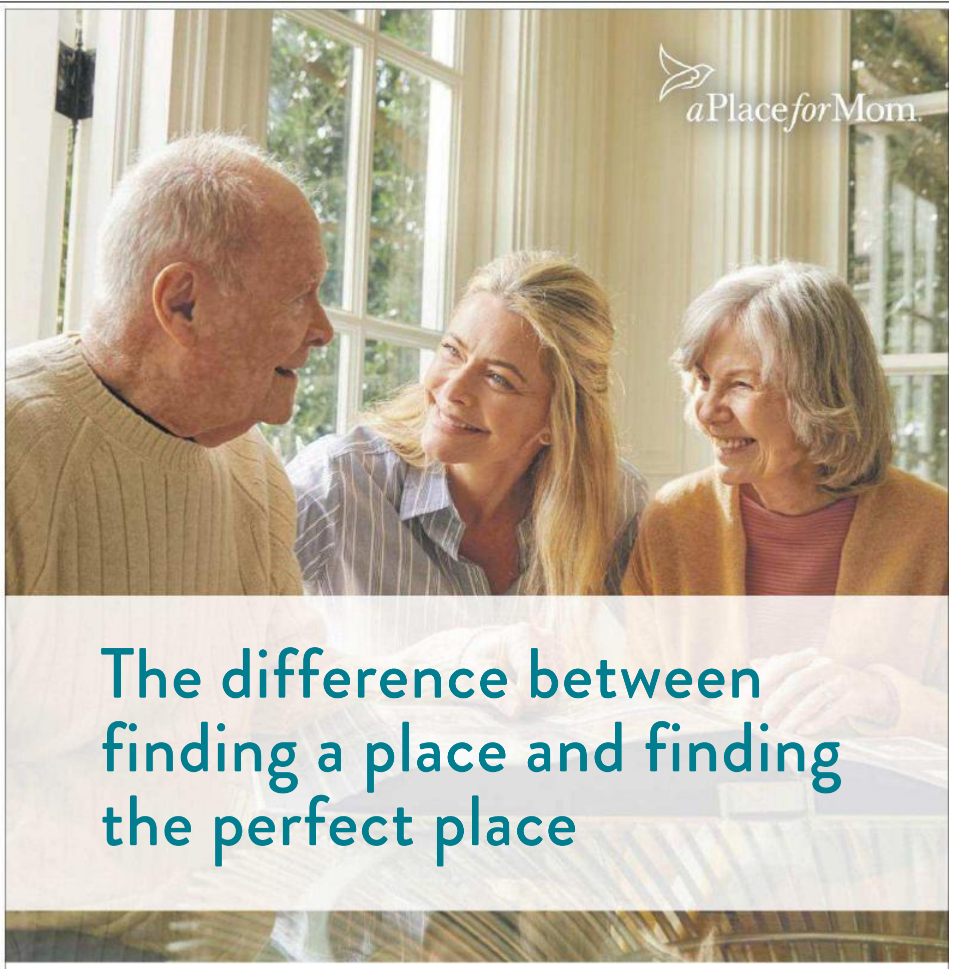

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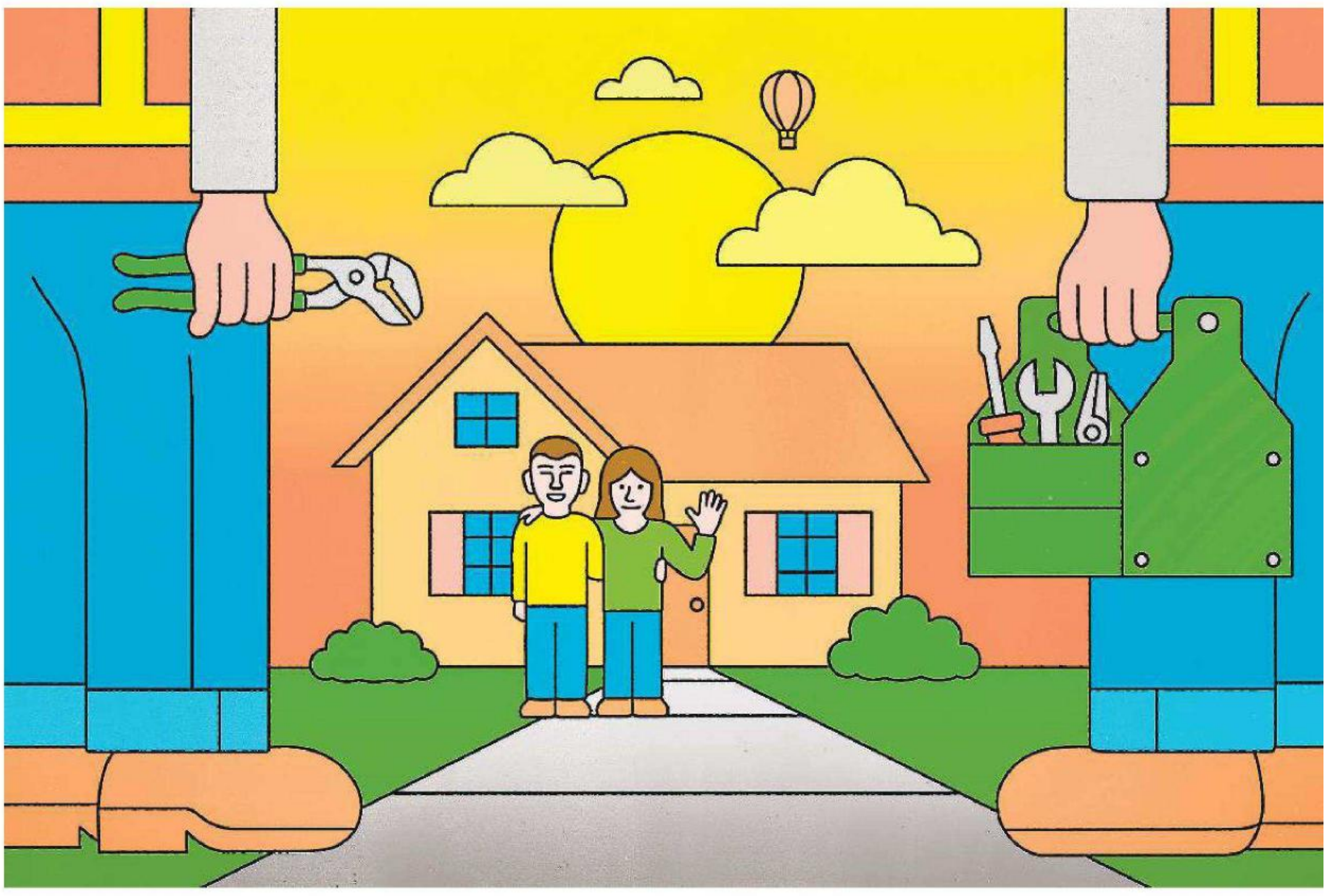

JACKSON GIBBS For The Times

YOU DO ADU

Hiring the right contractor for your accessory dwelling

There's more to this decision than price and availability. Here's where to start and how to settle on a builder or other professional. And watch out for these pitfalls.

By Jon Healey

In many ways, an accessory dwelling unit is as complex and demanding a construction project as a full-size house. So even if you have a clear vision for what your ADU will look like, all the way down to the sink fixtures and the recessed lighting, you're still going to need to hire some help to bring it to fruition.

For starters, you'll need a site plan that complies with local land use and design rules. You'll also need to build the unit in compliance with state safety, fire and green building standards, then meet the local utilities' requirements for handling water, power and sewage.

Under state law, any job that costs at least $500 (for labor and materials) has to be performed by someone licensed by the Contractors State Licensing Board. So unless you've got your own construction company with in-house architects and engineers, you're going to need to find some experts to help you.

Here are some tips from the experts on how to do that.

Where to start

Which experts you'll need to hire will be determined by which route you take to build your ADU. Will you hire an architect and a builder separately? Will you go with a design-build firm? Will you choose a company that makes prefabricated ADUs?

No matter which direction you follow, you're going to have to hire *someone*. And that's where many aspiring ADU owners draw a blank.

One place to start is with the handful of online search sites such as GreatBuildz, Houzz and BuildZoom that specialize in housing professionals. These recommend contractors in your area based on a rating system that varies from site to site.

To help consumers separate the wheat from the chaff in the mass of professionals, GreatBuildz interviews general contractors and their references, looks at their experience and online ratings, checks their licenses, finances and background, and has them sign a code of conduct. It then matches the homeowners who come to its site with recommended pros; the service is free to consumers, but contractors pay GreatBuildz a finder's fee whenever they are hired through the site.

Houzz offers both a search function that lets you find pros in your area and a recommendation engine that suggests a few firms to interview. Liza Hausman, vice president of industry marketing at Houzz, said the site tries to distinguish itself by presenting extensive images of a contractor's work.

Any professional can create a profile on Houzz, Hausman said, but the site determines each one's ranking in the listings. It does so based on how many reviews the company has gotten and the quality of reviews, how often it adds to its portfolio, and how detailed its profile is.

"We look at our site as, like, this is a way to put together a short list" of potential hires, she said, adding that users still need to vet the pros themselves.

There are also less specialized sites such as Yelp, Angi and Thumbtack that compile browsable lists of building professionals, among many other service providers. You'll search for either the type of help you're looking for (say, an architect or general contractor) or the project you have in mind, then the site will display a number of professionals who work in your area — and, in some cases, those who've paid the site for prominent placement in search results.

The sites let you flip through the profiles that professionals have created, which typically include photos of their work.

Significantly, they'll also give you an idea how much experience the firms have, at least in terms of the number of times they've been hired through the site.

One other useful feature of these sites is that they offer reviews of each firm from the people who've hired or just interacted with them. The number of reviews filed can be another indication of how experienced or in-demand a firm is.

But because published reviews have such a powerful effect on a firm's clientele, researchers say, businesses have a strong incentive to post fake ones — either to boost their own ratings or hurt their rivals'.

Yelp, at least, tries to improve the reliability of its ratings by filtering out the most extreme ones; fake reviews tend to fall into that category.

John Geary, chief executive of prefab manufacturer Abodu, said even the reviews on Yelp and Google from real customers should be taken with a grain of salt. "There will always be folks who've had a tough experience and will want to express that," he said.

Comments usually are left by people who are eager to praise or criticize, which means they won't reflect the customers who don't have strong feelings one way or the other.

Do a vibe check

Interviewing prospective hires is a must. When you're searching for a professional, you're looking for more than just reliable work at a reasonable price — you're looking for someone you can trust.

At the same time, you'll be looking for someone you can work well with on a project that's going to take months. "Part of it comes down to comfort level and how you relate to the respective professional," said Robert Berry, founder of the Long Beach-based design-build firm ADU Homes.

"You don't shop around for a price," advised Danny Shuster of Construction & Consulting Services, a design-build firm in Los Angeles. "You don't shop around for whoever can finish it the fastest. You literally shop around for the right rep from the right company."

Vibing with the representative who meets with you is crucial, Shuster explained, because that person will be the one who manages your project and responds to your questions and concerns throughout the work.

He said he gets a call probably every month from someone who's been misled by a representative from another company and needs a new contractor to get a project back on track.

Make sure to ask the professionals you interview how much time they typically spend with clients upfront to explain the process, examine the site and look for potential issues.

Find out how often they've gone through the permitting process in your city, built the type of ADU you want to build, and worked with homeowners with goals similar to yours.

Be wary of reps who promise top-notch work and materials at rock-bottom prices, Shuster said, adding, "There are reps that you can get that you would know right away, they're there for the bottom line."

Get multiple bids

Don't hire the first architect or contractor you click with. You need to give a good, hard look at several potential hires.

Every builder interviewed in connection with this story said that homeowners should get multiple bids before hiring anyone. David Lang, a builder based in Los Angeles, offered this blunt assessment: "Always get at least three bids, because in this industry — I hate to say this about any industry I work in — there's a lot of, I don't want to say corruption, [but] there's a lot of thievery."

The difference in the amounts bid can be surprising and daunting. A huge gap between the high and low bids can make both seem unreasonable, which isn't necessarily fair to the low bidder, whose rate may be helped by less overhead, lower labor costs, familiarity with the local requirements and other concrete advantages.

Another thing to be wary about, architect Sevak Karabachian said, is a contractor with a clear calendar. "If a contractor says they can start next month, that is your first red flag," Karabachian said. "Either you're lucky and catching them when they just lost a job, or it's more likely that they don't get referred due to a poor job on their past projects."

And be sure to ask your bidders about the types of insurance they carry, said Brian McCarthy, who runs a design-build firm in Van Nuys. "In order of importance, they are workers compensation, general liability, and vehicle," McCarthy said in an email.

The policies, which can be expensive for contractors, protect property owners from liability and loss. "These are all things cut-rate contractors cut to lower their overhead and undercut guys like me," he said, yet few homeowners ask about them.

Check references

Another widely and strongly recommended step is to examine the track records of competing bidders.

Design and construction pros should be quick to offer the contact information for past customers, and it's a strike against them if they don't.

On the other hand, they're not likely to hook you up with people who've been unhappy with their services. So you'll need to ask questions that are designed to surface potential problems even from people who gave five-star reviews.

This would include asking what they would have done differently on the project and where they thought their pros could improve in the future.

Also be sure to ask what surprises cropped up and whether the price tag increased over the course of the construction, both of which could be signs of a company that lowballs its bids.

Another place to look is the California Contractors State License Board's website, which will reveal whether the pro you're looking to hire has an active license in the state.

Remember, state law requires you to use only licensed professionals to build your ADU.

The site also includes any complaints that the licensing board has brought against the contractor or construction-related civil judgments that were reported to the board. Unfortunately, it won't reveal any disputes that were settled through arbitration.

Visit ADU project sites

Shuster of CCS said homeowners should insist upfront that prospective contractors take them to job sites so they can see work in progress. "If they talk to a company that says, 'Look, we don't offer that,' or, 'We don't have any available to show you,' that's a red flag," he said.

These visits can give you an idea about a contractor's workmanship and attention to detail, as well as the style of the designers involved. Look at the quality of the materials used. If it's a rental unit, see what steps have been taken to create privacy and a separate sense of space.

Local experience counts

Local building officials stressed that homeowners interested in ADUs should look for someone who knows their city's permitting process. ADU rules vary from city to city, and the differences can be important.

There's a price to pay for hiring someone new to the ADU field. "Inexperienced designers/contractors/owner-builders have caused additional work and delays," warns Los Angeles County Public Works' Building and Safety Division.

You can find out from your local building and safety office which of the companies you're considering have pulled multiple permits in your town. But Tim Koutsouros, a building official in Culver City, said not to ask folks like him to recommend a contractor. "We look at it as a conflict of interest," he said.

Pricing models

One final differentiator among contractors is how they price their services. Some of them will give you a ballpark quote, with allowances for price increases based on certain factors. Others will offer a fixed price, meaning that they won't charge you more (or less) if their costs turn out to be higher (or lower) than expected.

Berry of ADU Homes said his company charges a fixed fee because of the horror stories many consumers have heard about projects taking twice as long and costing 50% more than advertised.

Prefab manufacturers also offer fixed fees for their structures, although they may demand some wiggle room on the cost of the foundation and other on-site work.

Builders say, though, that the homeowners are the ones to blame for many cost increases because they change their minds about the details mid-project. If staying within your budget is a top priority for you, you should make it clear up front to your contractors.

Get it in writing

California not only requires you to sign a contract with anyone you hire to do $500 or more worth of home improvement work, it has rules for many aspects of that contract. And that's a good thing.

Everything you expect to be done, and everything the contractor has offered to do, should be included in the contract in as much detail as possible.

In a blog post, attorney Michael B. Kushner of the Aliso Viejo-based firm MBK Chapman offered this illustration. A bad description of the work would be "Contractor will install walnut wood floors in the living room," Kushner said. A good description, on the other hand, would be "Contractor to demolish and remove existing flooring in living room, prepare the underfloor for new install, and install ACME Premium engineered walnut floors (5/8 inch x 7.5 inches x 86.6 inches) per the plan drawings. Flooring to be installed in diagonal herringbone pattern, espresso stain. Baseboards shall be removed, sanded, repainted, and reinstalled after new floor is installed."

What you're agreeing to pay for the work also needs to be specified, although the contract may include "allowances" for materials or items you haven't chosen yet.

The danger here is that the contractor will lowball that estimate to make the project seem more affordable, knowing that you'll probably choose a more expensive tile and change the contract. That's why some attorneys advise clients to agree to as few allowances as possible, if any.

The contract will also need to include a schedule for when payments will be made, but keep in mind that state law does not allow a contractor to collect payment from you for work that hasn't been done or materials that haven't been delivered.

In addition, state law bars contractors from asking for a down payment of more than $1,000 or 10% of the total price, whichever is less. And it gives you the right to cancel a contract within three days.

By law, the contract must advise you of your right to require the contractor to have a performance and payment bond to protect you in case the contractor doesn't do the required work. Licensed contractors must carry a $25,000 surety bond to cover such failures, which the state deems sufficient for most projects.

Whether you feel the need for more protection is up to you, but it won't be free; these bonds cost roughly 3% of the value of the coverage, according to surety companies.

One other thing you'll want to specify is how any dispute between you and the contractor will be resolved.

Times staff writer Lisa Boone contributed to this report.

Sign up for You Do ADU

Southern Californians are racing to build ADUs, or accessory dwelling units — small, fully equipped homes on the same lot as a larger house. But building an ADU isn't a quick project, nor is it cheap. So before you break out the shovels and start applying for loans, you need to ask yourself a few questions.

That's what You Do ADU is for. This six-week newsletter course will help you make the right decision for you and your property. For more on the newsletter, scan the code with your phone.

MONEY TALK

Keep an inheritance secret from spouse? Here's a better way

By Liz Weston

Dear Liz: A good friend is leaving me money from her IRA after she dies. I have asked that the gift be designated as "sole and separate property" to me. As I am married and file joint state and federal taxes, can this money be kept separate for my use only?

I prefer that my spouse not be made aware of this as they have different ideas about how to use our money.

Answer: Inheritances can be kept as separate property even in community property states where other assets acquired during marriage are considered jointly owned.

Community property states include Arizona, California, Idaho, Louisiana, Nevada, New Mexico, Texas, Washington and Wisconsin.

An inherited IRA, however, would be tough to keep secret if you file taxes jointly with your spouse. You'll be required to take yearly minimum distributions to empty the account within 10 years, and those withdrawals will be taxed as income.

Few couples are entirely on the same page about money, but keeping financial secrets from each other generally isn't the best way to cope with these differences. Instead, many people find it helpful to have some "no questions asked" money that they can spend as they please without consulting their partner.

Social Security survivor benefits

Dear Liz: My beloved brother died recently. He was 70, retired and collecting Social Security. His husband, age 63, is still working.

They had been married since 2008 but when he applied for survivor benefits, he was denied. We believe he should be entitled to survivor benefits. What are we not understanding?

Answer: Your brother-in-law wasn't denied a survivor benefit, precisely. He just earns too much to receive one.

If your brother-in-law was born in 1960, his full retirement age is 67. People who apply for Social Security benefits before their full retirement age are subject to the earnings test, which reduces their benefit by $1 for every $2 they earn over a certain limit, which in 2023 is $21,240.

The earnings test will go away once he turns 67. At that point — or earlier, if he reduces his work hours and earnings sufficiently — he will have a choice between starting a survivor benefit and starting his own, with the option to switch later.

If he's earned a sizable benefit on his own work record, for example, it could make sense to start the survivor benefit and allow his own benefit to grow until it maxes out at age 70.

A claiming strategies site, such as Maximize My Social Security or Social Security Solutions, can help him choose the right course, or he could consult a fee-only financial planner.

The windfall elimination rule

Dear Liz: I am a retired police officer who worked for an organization that did not pay into Social Security or Medicare.

During my career I worked side jobs and paid my own self-employment taxes to get my 40 quarters to qualify for Medicare once I reach age 65. I did have Social Security earnings for about eight years prior to my law enforcement career. My understanding is any Social Security I would otherwise be entitled to will be wiped out by the windfall elimination provision.

The WEP calculator on Social Security's website isn't user friendly so I can't tell if I will lose all or a portion of my Social Security to WEP.

Answer: Your own Social Security benefit won't be wiped out.

The windfall elimination provision can reduce your Social Security retirement benefit by up to half when you get a pension from a job that didn't pay into Social Security.

By contrast, another provision called the government pension offset (GPO) can and often does eliminate Social Security benefits, but only those based on someone else's work record, such as spousal or survivor benefits.

Also, you misunderstood how Medicare works. You need to work 40 quarters to qualify for a Social Security retirement benefit, but you can qualify for Medicare at age 65 as a U.S. citizen regardless of your work history.

Liz Weston, Certified Financial Planner, is a personal finance columnist for NerdWallet. Questions may be sent to her at 3940 Laurel Canyon, No. 238, Studio City, CA 91604, or by using the "Contact" form at asklizweston.com.

PERSONAL FINANCE

Creating a trust for a mentally ill heir

By Elizabeth Ayoola

More than 50% of Americans will be diagnosed with a mental illness or disorder in their life, the Centers for Disease Control and Prevention says. Chances are, some will be inheriting wealth.

If a family member's mental health issues may interfere with their finances, answering these questions could help create stability.

Have I set up a trust?

Trusts can be helpful for loved ones who are often independent but may have difficulty managing assets, said Lillie Nkenchor, an attorney in New York.

"It can simply be a trust that says, 'This money is to be used to take care of my sister who is high functioning, but is not great with money,' " Nkenchor said.

Money can be allocated to healthcare expenses and anything else that supports a functional life. A trust can also help beneficiaries avoid probate, a sometimes stressful court process.

Does my loved one receive government assistance?

People who receive government assistance may have limits on how much they can have in assets.

For instance, to be eligible for Supplemental Security Income through Social Security, they generally can't have resources of more than $2,000 as an individual or $3,000 as a couple. That is, unless the assets are put into a special needs trust, an estate planning tool for people with disabilities or functional needs.

A standard special needs trust isn't effective until the person who establishes the trust dies, Nkenchor said. So, if you plan to financially support your loved one while you're alive, consider a standalone special needs trust. The Special Needs Alliance website can point you toward attorneys.

Have I named the right trustees?

The estate managers you name will be responsible for distributing assets to your loved one when you die or if you're incapacitated.

Talisa Utsey, an attorney licensed in Maryland and New York, said some trustees take advantage of older adults, young people and those with mental illnesses.

You have two options. If you pick someone you know, Utsey said, choose someone who has a good relationship with the beneficiary. Be sure they have some knowledge of estates or can get advice from someone who does.

Alternatively, you may appoint a corporate trustee. They're usually experienced and have no emotional ties, but fees are often high.

Utsey advised appointing at least one successor trustee, a person who takes over duties if the initial trustee can't serve. And don't forget to consult with prospective trustees first, Utsey said.

Ayoola writes for personal finance site NerdWallet. This article was distributed by the Associated Press.

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SAVINGS UPDATE

What's the catch on Buy Now, Pay Later?

Anyone shopping online in the last few years has likely noticed the explosion of Buy Now, Pay Later options for completing their purchase. The pay-in-installments offer has now spread widely to in-store shopping as well, enabling consumers to buy almost anything with just a down payment.

The Buy Now, Pay Later model originated in Australia and Scandinavia, and landed on U.S. shores around 2015. But it really picked up steam during the pandemic, when online shopping for just about everything reached a fever pitch.

There are a number of BNPL providers, such as Affirm, Afterpay, and Klarna, and almost all of them offer a simple "pay in four" model that is interest-free. The way it works is that you pay one-quarter of the purchase price immediately, and then you're charged three equal installments, one every two weeks. You can have the installment payments charged to your bank account, debit card, or credit card.

So if these offers are interest-free, how do BNPL companies make money? Primarily, they generate revenue from the merchants themselves. Just like credit cards charge stores a small percentage of every purchase made with their card, BNPL providers charge the merchants a percentage as well, though the fee is much higher than for credit cards.

In addition, many BNPL providers charge fees if you miss a payment or make it late. Many also offer longer-term financing options, with monthly payments over 6 months, 1 year, etc. These longer installment plans do charge interest, and it can be hefty.

Since it's possible to use BNPL and pay no interest or fees at all, the biggest catch to consumers may be how tempting BNPL makes it to overspend, both by viewing purchases as less expensive than they ultimately are and by accumulating multiple BNPL debts at a time.

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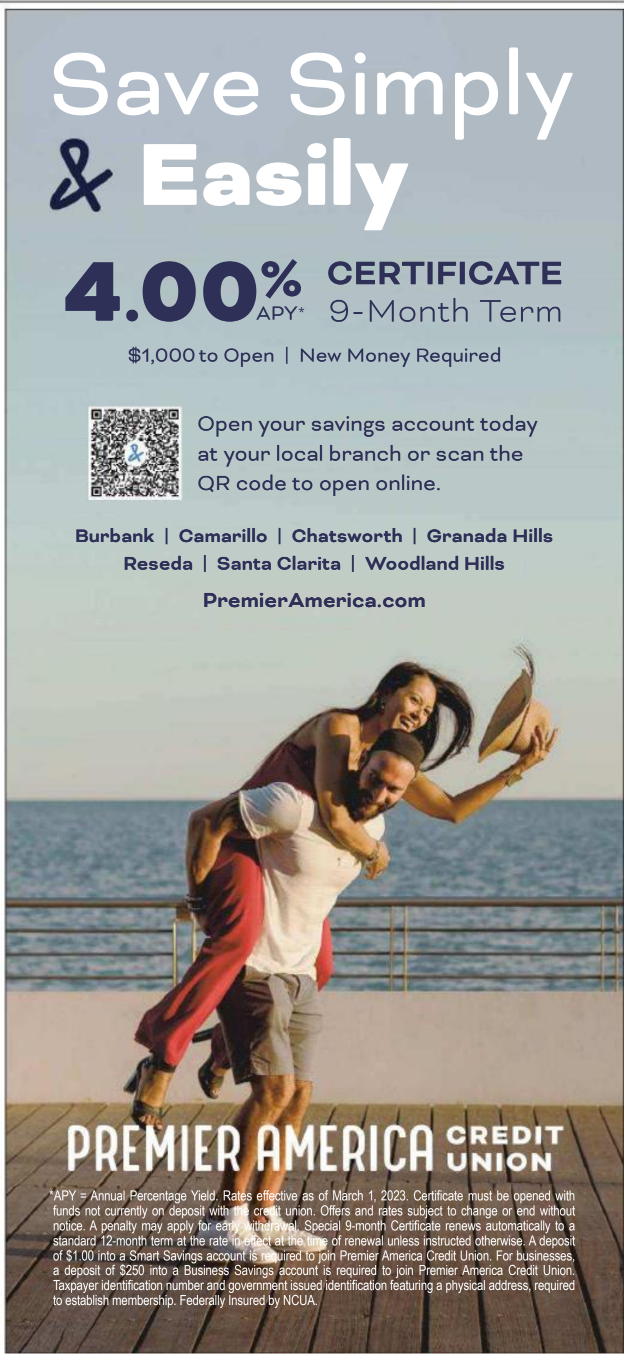

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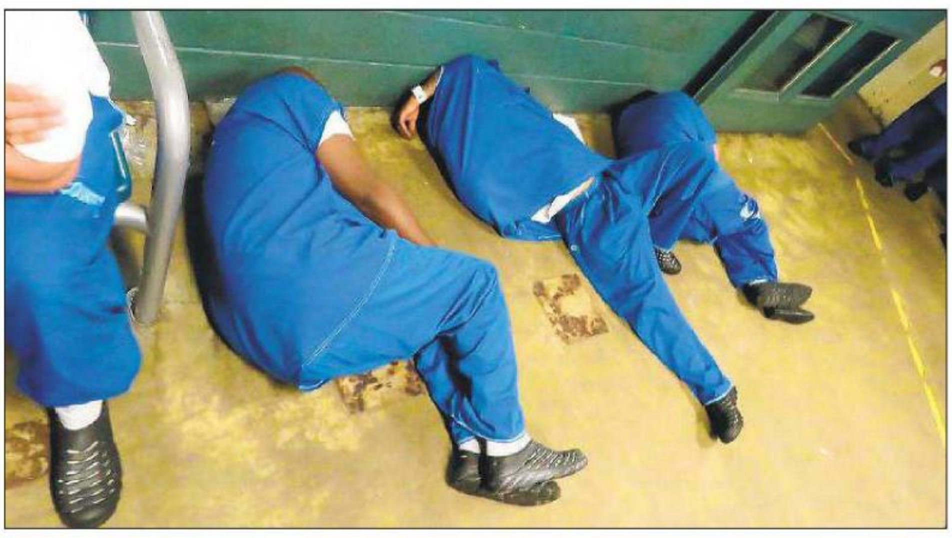
OPINION

EDITORIAL

Unconscionable abuse and inaction at L.A. County jails

Political cowardice has given us a half-century of increasingly inhuman incarceration conditions


U.S. District Court

A PHOTO taken from court documents shows inmates sleeping without bedding.

Rutherford vs. Luna is a long-running federal civil rights lawsuit challenging subhuman conditions inside Los Angeles County jails. The plaintiffs won the case decades ago, in the sense that a federal court concluded that even a short stay subjected unfortunate jail occupants to cruel and unusual treatment in violation of the U.S. Constitution ("punishment" is the wrong word to use here, because more than half of the people in jail are awaiting hearings and have not been convicted or sentenced).

Yet the plaintiffs keep losing, over and over, to the sheriff, the Board of Supervisors and other defendants because the court's ongoing supervision over nearly a half-century (with each new sheriff named as a defendant in the continuing lawsuit) has somehow permitted conditions to slide from bad to horrific to utterly unconscionable.

Last fall, the plaintiffs' attorneys at the ACLU Foundation of Southern California obtained an order banning custody practices that would spark international outrage if they were perpetrated by enemies in wartime: chaining or handcuffing mentally ill people to chairs for days without access to drinking water, toilets, showers, adequate ventilation or medication, and leaving them to sleep on concrete floors at the Inmate Reception Center with no mattresses or blankets, amid one another's excrement.

Attorneys returned to court in March, arguing that the county was concealing its barbaric treatment by moving new arrivals to corridors and other out-of-view places.

Several days later, the defendant Board of Supervisors refused to even discuss proposals by two supervisors, Hilda Solis and Lindsey Horvath, to transfer thousands of jail occupants to community mental health clinics, supportive housing or state prison. There was nothing in the package that had not been previously approved in concept by the board, ordered by courts (in Rutherford and other civil rights cases) or embraced by voters in Measure J, a county ballot measure more than two years earlier.

But the motion was so long and comprehensive, and it used such alarming words as "depopulate" — although that is a standard jail management term — that it became red meat for law enforcement unions and others on the political right. Pundits warned of dangerous mass releases of violent felons, although no such release was proposed. They warned of a supposed new "catch-and-release" policy for arrests, although release without bail for many crimes is a standard criminal justice practice around the nation, including Los Angeles County. They depicted common-sense measures for addressing the humanitarian crisis in the jails and enhancing public safety on the streets as a potential new wave of violent crime.

A disappointing number of news outlets moved swiftly past the facts and stoked public fears, forgetting that the board can't actually release anyone from jail, but can only try to fund or encourage alternatives. Supervisors Janice Hahn and Kathryn Barger, both facing reelection next year, let law enforcement leaders know they wanted no part of the motion. Solis and Horvath pulled it.

A day after that failure, members of the county's Sybil Brand Commission for Institutional Inspections failed to muster a quorum. Still, the members who showed up listened as a representative of the county's Department of Public Health explained his office's box-checking role in conducting jail inspections, with apparently no authority to order remedies. The state panel to which it files its reports can't order fixes either.

Commission Vice Chair Alex Sherman described to the virtually empty meeting room how during his recent inspection he watched an inmate reach under his bed frame and pull out a handful of live cockroaches, and how he observed cells smeared with feces going uncleaned from one unannounced visit to the next. He said he complained to the Sheriff's Department, which blamed the medical staff and private contractors for failing to send cleaning crews. But it was not clear whether anyone was responsible for fixing the problem. Another commissioner lamented that the body has little power to do anything about the appalling situation except write a letter to the Board of Supervisors.

Meanwhile, in a nearby courtroom, in the case of Urquidi vs. City of Los Angeles, criminologists testified that scientific research demonstrates to a 95% degree of certainty that jail is criminogenic, meaning that incarceration makes a person more likely to be arrested for new crimes. They presented overwhelming evidence from peer-reviewed studies in Kentucky, New Jersey, Philadelphia and other jurisdictions that a zero-dollar bail schedule — allowing pretrial release of people arrested for nonviolent crimes, as was the practice in Los Angeles County from the beginning of the COVID lockdowns until last year — brings reduced crime and greater public safety.

Lawyers for the city of L.A. and the county, and the city's police witness, practically conceded the point. But instead of agreeing to return to zero-dollar bail, they persist in fighting the case.

While experts testified in early May, and the Sybil Brand Commission canceled its meeting, and boxes were checked and reports filed, a United Nations human rights panel toured the jails. The county's Civilian Oversight Commission conducted a conference on life inside one of the cells. It was welcome scrutiny; or, if things don't change, perhaps mere oversight theater.

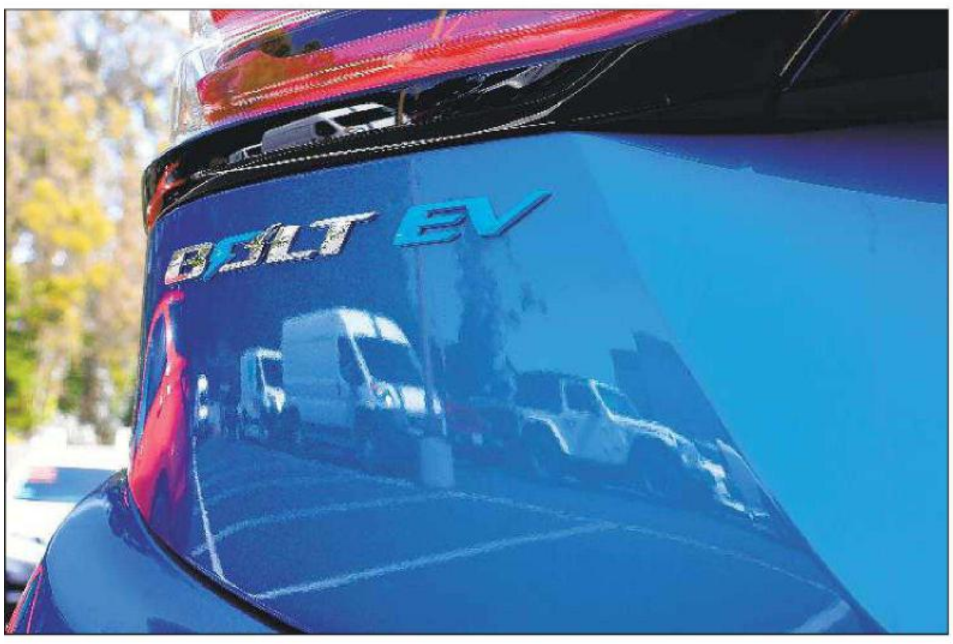
Few if any current jail occupants had been born when the Rutherford case alleging unconstitutional conditions was originally filed in 1975. Of the sheriffs successively named as defendants over the life of the lawsuit, two have died, one served prison time, one returned to Orange County and two were defeated for reelection.

A ruling in the Urquidi bail case is expected this week, but may be followed by settlement talks, leaving the parties close to where they were six weeks ago, before hearings on the request for a preliminary injunction against the money bail schedule began.

The Rutherford court set a hearing for June 27 on whether to hold Sheriff Robert Luna and county supervisors in contempt, and to fine them daily until the violations cease.

In the meantime, jail conditions worsen, elected officials cower, demagogues spout fantasies about criminal hordes, and desperately sick people enter jail to lie for days in their own waste and eventually emerge (if they survive) untreated, more broken and more dangerous. The numbers show us irrefutably that not only those in the jail but the rest of the people in this county will be safer when we release more people to more suitable quarters and care. At this rate, though, that may not happen until sometime in the next half-century.

LETTERS



Justin Sullivan Getty Images

GENERAL MOTORS announced plans to phase out production of the Chevrolet Bolt electric vehicle family. Above, a Bolt EV in Colma, Calif.

What's next for EVs after the Bolt?

Re "The trend that spelled the end of Chevy Bolt?" editorial, May 5

Now is not the time for the government to micromanage automobile design.

As an engineer who owns and has built electric vehicles, I completely agree that cars are too heavy. But I can assure you that carmakers would really like to make them lighter, someday. They will get better, but the batteries are the problem. New batteries are on the way, but they take years of development.

Also, as usual with big engineering, it is not as simple as more weight means less efficiency.

My home-built Zenn weighed about 1,100 pounds, my Chevrolet Spark EV weighs 2,700, and a Tesla Model Y weighs 4,500. My Zenn used about 0.3 kilowatt-hour per mile, my Spark uses about 0.25, and the Model Y about 0.26. So, if government tried to mandate efficiency through weight, then heavy cars would be at the top.

Yes, the Hummer, Ford F-150 Lightning and Rivian are all heavy EVs that are less efficient. But switching from a gas truck to an EV truck saves a lot more greenhouse gas emissions than switching from a smaller car to a smaller EV.

What government needs to do is stay the course, promote EVs, restrict gas vehicles, and make it possible for car builders to turn their giant ships-of-industry around.

John Fisher, Santa Barbara

As an electric vehicle owner for nearly 15 years, I feel profoundly disappointed by the loss of the Chevrolet Bolt.

My volunteer work at the Tesla Irvine delivery center has put me face to face with the impact of lower cost, as Tesla has slashed prices.

The least expensive Model 3 is now less than $33,000 after the tax credit, and the type of customers shows how much more accessible this makes the car. There have been many more nurses than doctors, more teachers than executives, more street cops than captains, and more Corona than Corona del Mar.

There are better, less expensive choices coming. But as your editorial states, government tailoring incentives for lower-cost options would help a lot.

Fred Forster
Corona del Mar

Where is today's version of the Model T?

We want an electric car that's more affordable than the behemoth SUVs coming off the line. I don't understand why auto manufacturers push us into bigger and bigger vehicles, when many of us just need to get around town.

The Bolt could have been the answer, but perhaps General Motors was influenced by the electric Ford F-150 truck. I can't be the only one who wants a modest EV that I can actually afford.

Maggie Wineburgh-Freed
Los Angeles

::

The best way to ensure the continued production of the Bolt is to support $5 gasoline and, unfortunately, gouging by oil companies.

The U.S. has some of the cheapest gas among the world's high-income countries. Here, gas is less expensive than bottled water.

The quickest way to get people to buy EVs is by having hefty fuel prices. Since lawmakers lack the will to levy higher taxes on oil company profits or at the pump, we will have to live with outrageous fossil fuel profits if we want to speed the transition to EVs.

Fred Smoller
Orange

The writer is co-founder of the Orange County Sustainability Decathlon.

It's not L.A. — it's L.A. prices

Re "Fleeing state over housing and taxes," column, May 4

When I tell people here in Richmond, Va., that I moved from Los Angeles, the response is universal bewilderment: Why would anyone voluntarily leave the City of Angels, a land of sunny beaches?

I have to agree with columnist George Skelton: Whether it's primarily taxes or not, it's money.

It's not just the price of housing. It's the price of utilities, transportation and entertainment. Politicians fail at fixing the problems of overcrowded jails, poorly functioning schools and, oh yeah, housing.

Want to live close to downtown? Got a tent? Willing to settle for a two-hour commute each way to work? Want a condo walking distance from the beach? Ha, you're a riot!

Southern California has rolled up the carpets and bolted the gates. Maybe with the winter's rainfall, they can turn the L.A. River into a crocodile-filled moat.

I have little tolerance for right-wing politicians and their anti-woke campaign, but they're not all wrong about L.A. People are moving away.

I'd write about Richmond, its walkability and its canopy of trees if I wanted to convince people to move here, but I don't, so I won't. I'll keep L.A. and California in my prayers.

Susanna Wilson
Richmond, Va.

::

I'm tired of politics. I'm tired of taxes. I'm tired of reading about why people are leaving California.

I acknowledge Skelton's concern about California's population loss and how that might reflect a need for policy changes. I like California but have considered moving to other states with lower taxes. None compares to the California I know.

I've worked all my life, retiring from careers in the military and healthcare. I moved to California 46 years ago because of excellent job opportunities, income, mild weather and the lifestyle. I believe population shifts can be normal and healthy.

Southern California is now pretty crowded, with attendant high housing costs. Those market forces may not be modifiable through legislative action. Our tax structure, however, should be evaluated to ensure maximum efficiency. That would require bipartisan oversight, which is in short supply nationwide.

If people are leaving California because of taxes or dogmatic political reasons, the rest of us are probably better off for it. Still, this could result in less revenue for the state, requiring budget adjustments. We will need governors more like Arnold Schwarzenegger or Jerry Brown than Gavin Newsom.

Herman Galicia
Yucca Valley

Not a third-party spoiler

Re "No thanks to No Labels," letters, May 4

A common misconception is perpetuated about the No Labels 2024 "insurance project" — that it will spoil the election for former President Trump by siphoning votes away from the Democratic candidate, as Green Party nominees Ralph Nader and Jill Stein did in 2000 and 2016, respectively.

But No Labels polling shows a moderate independent unity ticket would draw equally from both sides, as was the case with Ross Perot in 1992, the last independent to run making an appeal to the vast middle of the country.

Furthermore, as No Labels clearly states on its website, it has clear guidelines for determining whether it'll nominate a candidate. Most importantly, it'll only continue its project if a majority of Americans desire more choice on the ballot per polling data, and if a No Labels unity ticket has a realistic path to win the electoral college.

Over the next several months, No Labels will be stating its positions on major public policy issues with an eye toward solutions that can have bipartisan support and reflect the desires of most Americans. Now is not the time give up.

Donald R. Beall
Corona del Mar

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Sophia Deng For The Times

The story of my mother-in-law's assisted suicide

She was lucky, and so were we, that she could choose to end her life on her own terms before things got worse

By Nan Wiener

A FEW MONTHS AGO, several members of my family and I took my 88-year-old mother-in-law to Switzerland to help her end her life. At Dignitas, a clinic in Zurich that offers physician-assisted suicide, she drank a dose of pentobarbital, fell asleep almost immediately and minutes later quietly stopped breathing.

Back home, when we had told friends this was about to happen, they were shocked and solicitous. "Oh, my God, her sons must be devastated!" And on a more practical note, "How are you going to spend the two days in Zurich before she dies? Won't that be unbelievably ghoulish?"

Clearly, these sentiments were well-intentioned, and appreciated. But as it turns out, they were also wrong.

It seems that what unnerved people the most was the idea that my mother-in-law, who had reached the moderate stage of Alzheimer's disease, was otherwise healthy. Many people support the idea that a person in extreme pain at the end of life should be eligible for help in dying. That's how the right-to-die laws work in this country. To qualify for a medically induced death, a person must have a terminal illness and already be close to dying (within six months).

But getting help to die when you don't know that death is in your immediate future?

The concept recently drew attention with the publication of Amy Bloom's powerful memoir, "In Love: A Memoir of Love and Loss," about the assisted suicide of her husband, also in Switzerland at Dignitas. Bloom's focus was on the tragedy of premature loss; her husband had early onset Alzheimer's, so he was ending his life at the relatively young age of 66. As for my mother-in-law, for years she'd been advocating for the idea that anyone — or at least anyone with a compelling physical or mental medical reason — should have the right to end their life on their own terms.

She had always, and often, told family and friends that when she could no longer do the things that gave her pleasure and made her *her*, she would no longer find life worthwhile. She was an intellectual who loved to read and have lively conversations. Every day of her life she took long walks while listening to classical music. She was a devoted follower of Democratic politics. And she loved spending time with her three sons and their families.

Still, she had no interest in living forever, and as the things she loved became too difficult for her, she became more and more committed to the Dignitas option. And her family was supportive of the decision. Of course we're sad and will miss her terribly. But it was what she wanted, and it allowed her to avoid the years of misery that usually attend Alzheimer's and other forms of dementia. Also, along with the many pleasures she had had in her life, there had been many disappointments. Ending her life when and how she wanted to was something she felt very strongly about, and we were pleased for her — proud, even — that she was able to achieve that.

I wish I could adequately describe the lovely final days we all spent together — my mother-in-law, my husband, his two brothers, and one of my nieces. We stayed in an Airbnb in Zurich and had a pretty ordinary few days: taking walks, eating meals together, reminiscing and looking at old family pictures.

Despite the underlying sadness, it wasn't a particularly emotional time. My mother-in-law seemed to be encased in some kind of protective cone that allowed her to enjoy her last days without focusing on what was about to happen. She never panicked or evinced any second thoughts; nor did she seem driven to have any kind of intense goodbyes with individual members of the family. None of us cried (that came later).

Once we got past the euphemism stage of what was about to happen, we even started making jokes about it, which she enjoyed immensely. She had received many loving emails from family and friends who knew about her plans, and we told her how lucky she was to be able to enjoy her memorial *before* her death. We teased her about how we'd try to let her know somehow if Donald Trump ever got indicted. We even laughed about the fact that once we all arrived in Zurich, hers was the only luggage that didn't make it. (Believe it or not, it finally showed up the day she died.)

All things considered, my mother-in-law had a much more pleasant sendoff than most. As for the bigger picture of what her death meant, I can say only that I wish more people who suffer mentally in this country had a similar option. It doesn't seem right that a person with six months to live can get help ending their life but someone facing years of mental anguish cannot.

Of course, there is much potential for abuse. We were fortunate that my mother-in-law's circumstances lined up just right: her age, the family support, and that we were able to afford the $12,000 cost, plus the trip to Zurich.

It's easy to imagine the slippery slope, people pressuring someone to die for any number of reasons: "Mom's about to run out of money, and we don't have the wherewithal to care for someone with advanced dementia." Also, where do you draw the line on whom to accept for an assisted death? Should someone who is clinically depressed be eligible? Or a person who just feels tired of life?

Clearly, physician-assisted suicide is a difficult minefield to negotiate, which no doubt explains why it's so rare, and so heavily restricted in this country. Only 10 states plus the District of Columbia allow it. In California, population 39 million, fewer than 500 people use it to end their lives annually.

But just because assisted death is complicated to regulate doesn't mean it's impossible. That's for the medical ethics people and state legislatures to work out.

What I know is that after my family's experience with Dignitas, we will cherish the right my mother-in-law exercised, whether or not we ever choose to do the same.

Nan Wiener is a freelance book editor in San Francisco.

Send Ukraine the F-16s it needs to deter Russia

By Mikhail Alexseev

PRESIDENT BIDEN has a decision to make at this moment in the Ukraine war. Its outcome will not be determined only by the spirited resilience of the Ukrainian people. The deciding factor is likely to be how much support allies extend, and when.

Over the past decade, America's military support has allowed Ukraine to survive and fight back against Russia's incursions and attacks. From blankets, uniforms and night-vision goggles under then-President Obama to Javelin antitank missiles under then-President Trump to HIMARS multiple rocket launchers, Patriot anti-missile complexes and M1 Abrams battle tanks under President Biden.

Ukrainians are also painfully aware that international support so far has not stopped Russian leader Vladimir Putin's relentless deadly attacks on their country.

While Ukraine reclaimed about half of the territory Russia took early in 2022, the Russian military regrouped, mobilized hundreds of thousands of troops and leveraged its vast superiority in artillery and air power to stall Ukrainian advances and to pin down its forces in horrific, intense battles across eastern Ukraine, notably around Bakhmut.

Every day for months, aside from 30 to 100 assaults and hundreds of bombardments along the eastern Ukraine "arc of fire," Russia has bombarded 40 to 60 Ukrainian cities, town and villages in its northern and southern provinces. With numbers and scorched-earth tactics, Russia keeps inching into Ukrainian territories and adding miles of antitank "dragon teeth" defense lines and bunker-style defense positions throughout the occupied lands.

The Kremlin seems confident that over time Russia will overwhelm its target's defenses and that Kyiv's allies in the West will lose resolve. The stakes go far beyond who controls Ukraine. If successful, Russia will increase its capacity to challenge NATO directly in Europe, to influence resource-rich African states and to enable China's territorial expansion.

Air superiority is likely to be decisive. Over the last two months, based on Ukraine's military reports, Russia's warplanes have been carrying out 30 to 40 attacks daily, while Ukraine has responded with only 10 to 15. Russia has the capacity to widen this advantage. According to the Flight International almanac, Ukraine's air force numbered 43 MiG-29 Fulcrums and 26 Su-27 Flankers by late 2022. Meanwhile, the same source reported that Russia retained about 370 MiG-29, -31 and -35 fighters and 350 Su-27, -30 and -35 fighters. If Ukraine's counteroffensive stalls inside the newly erected defense lines, this air superiority could enable Russia to destroy Western military equipment given to Ukraine; decimate and demoralize Ukrainian forces; and clear a path for a renewed invasion to bring most of Ukraine under Moscow's rule.

In this context, I hope the Biden administration heeds the calls of bipartisan groups of U.S. senators and representatives to provide Ukraine with advanced fighter aircraft. Combined with other support, this is an opportunity to turn the tide of war and decisively signal to Russia that its military campaign is futile.

Biden may have held back such aircraft to avoid prompting the most-feared escalation: a Russian nuclear response. But the U.S. need not restrain support over that concern. For Putin's current war of attrition to succeed, global attention to Ukraine must decline and assistance fatigue must set in. If he uses even tactical nuclear weapons in response to Ukraine's improved battlefield performance, Ukraine is guaranteed to return to center stage and receive untold military assistance swiftly. Moreover, even China, Moscow's most powerful sympathizer, has insisted that the use of nuclear weapons would be unacceptable.

We also don't need to fear escalation of conventional warfare. Russia already "escalated" in February 2022 when it invaded, and it doesn't have the capacity to mount another all-out attack on land. At sea and in the air, its capabilities are no match for NATO's. Even excluding the U.S., other NATO members have about twice as many fighter jets as Russia does.

> Biden's choice shouldn't be difficult. Giving Kyiv a few dozen advanced U.S.-made fighter jets would signal to the Kremlin that it can no longer bomb with impunity.

Sending U.S.-made fighter jets such as F-16s would be a credible signal of our resolve to support Ukraine, precisely because it will be costly. According to the Pentagon's policy chief, Colin Kahl, it would cost about $3 billion to provide Ukraine with just three dozen F-16s, which would deplete congressionally allocated funding. But this expense would be incomparably less than the cost of a protracted global standoff between the U.S. and Russia, or their proxies, if Russia retains its territorial gains in Ukraine and freezes the conflict.

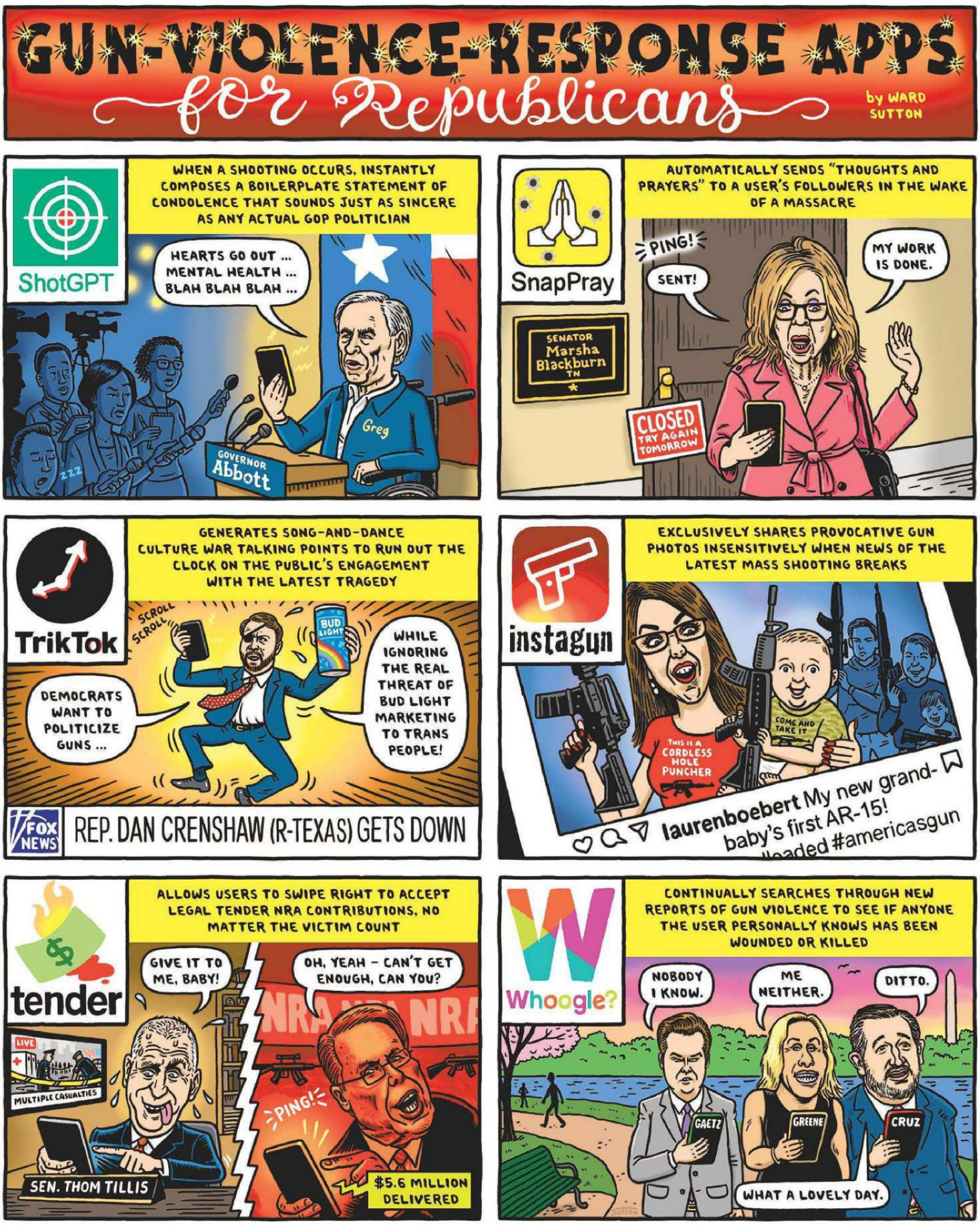
If the U.S. musters political will to support Ukraine with fighter jets, logistical barriers should be relatively easy to overcome. Ukrainian officers have proved to be competent, fast learners. They can train to fly American jets rather than MiGs. And although Ukraine's airfields might not be perfect for F-16s, other systems can be provided in addition, including more rugged F-18s, Sweden's Gripen, France's Rafale and Europe's Eurofighter.

We have formed a solid working relationship with the Ukrainian leadership and the military. They have every reason to coordinate targets with us and not to senselessly attack deep inside Russia. When Ukraine has the capacity to bombard Russia and is choosing not to, Moscow will see that its own tactics have limits and could backfire. We saw this pattern last year after Ukraine deployed longer-range missiles that sank Russia's Black Sea flagship, the Moskva cruiser.

After that April 2022 strike, the Kremlin pulled back its largest and most capable remaining warships into harbor and moved a significant number of ships 200 miles east from the main base in Sevastopol. These pullbacks enabled Ukraine to regain the strategic Snake Island south of Odesa and to liberate Kherson, an important Black Sea port.

Providing advanced fighter jets will also show that Biden's daring visit to Kyiv earlier this year built deep mutual confidence — and that when Biden said he looked President Volodymyr Zelensky in the eye and trusted him, he meant it.

Mikhail Alexseev, a professor of international relations at San Diego State University, is the author of "Without Warning: Threat Assessment, Intelligence, and Global Struggle."


GUN-VIOLENCE-RESPONSE APPS
for Republicans
by WARD SUTTON
ShotGPT
WHEN A SHOOTING OCCURS, INSTANTLY COMPOSES A BOILERPLATE STATEMENT OF CONDOLENCE THAT SOUNDS JUST AS SINCERE AS ANY ACTUAL GOP POLITICIAN
HEARTS GO OUT ... MENTAL HEALTH ... BLAH BLAH BLAH ...
Greg
GOVERNOR Abbott
zzz
SnapPray
AUTOMATICALLY SENDS “THOUGHTS AND PRAYERS” TO A USER’S FOLLOWERS IN THE WAKE OF A MASSACRE
PING!
SENT!
MY WORK IS DONE.
SENATOR Marsha Blackburn TN
CLOSED TRY AGAIN TOMORROW
TrikTok
GENERATES SONG-AND-DANCE CULTURE WAR TALKING POINTS TO RUN OUT THE CLOCK ON THE PUBLIC’S ENGAGEMENT WITH THE LATEST TRAGEDY
SCROLL SCROLL
BUD LIGHT
DEMOCRATS WANT TO POLITICIZE GUNS ...
WHILE IGNORING THE REAL THREAT OF BUD LIGHT MARKETING TO TRANS PEOPLE!
FOX NEWS
REP. DAN CRENSHAW (R-TEXAS) GETS DOWN
instagun
EXCLUSIVELY SHARES PROVOCATIVE GUN PHOTOS INSENSITIVELY WHEN NEWS OF THE LATEST MASS SHOOTING BREAKS
THIS IS A CORDLESS HOLE PUNCHER
COME AND TAKE IT
laurenboebert My new grand-baby’s first AR-15! #loaded #americasgun
tender
ALLOWS USERS TO SWIPE RIGHT TO ACCEPT LEGAL TENDER NRA CONTRIBUTIONS, NO MATTER THE VICTIM COUNT
LIVE
MULTIPLE CASUALTIES
GIVE IT TO ME, BABY!
OH, YEAH – CAN’T GET ENOUGH, CAN YOU?
NRA NRA NRA
PING!
SEN. THOM TILLIS
$5.6 MILLION DELIVERED
Whoogle?
CONTINUALLY SEARCHES THROUGH NEW REPORTS OF GUN VIOLENCE TO SEE IF ANYONE THE USER PERSONALLY KNOWS HAS BEEN WOUNDED OR KILLED
NOBODY I KNOW.
ME NEITHER.
DITTO.
GAETZ
GREENE
CRUZ
WHAT A LOVELY DAY.
SUTTON

Ward Sutton’s cartoons have appeared in the New Yorker and the Boston Globe, among other publications. He won the 2018 Herblock Prize for editorial cartooning. @wardsutton

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Judy Blume and ‘Margaret’ are having a well-deserved moment

ROBIN ABCARIAN

Novelist Judy Blume and her straightforward depictions of menstruation, masturbation and teenage sexual desire came along a little too late for me.

By the time her groundbreaking 1970 novel, “Are You There God? It’s Me, Margaret,” became popular, I was in high school and thought her books were for little kids. My friends and I, after all, had already passed around a dog-eared copy of Jacqueline Susann’s “Valley of the Dolls,” in junior high, so we were beyond fretting about when our periods would start and our boobs would pop. We wanted to read about the fraught lives of Hollywood’s pill-popping sexpots.

Which is why it took me so long to read Blume’s seminal work. Two years ago, I read it with my then-11-year-old niece, who lives with me. She was not interested in all the “our changing bodies” books I kept throwing at her. “Nope,” she’d say. “Not gonna happen to me.”

Maybe a good novel would help pierce the veil of her denial?

I’m not sure it did, but we did love the book, and we discovered, to our delight, that it delved into topics even deeper than the physiological changes of the adolescent female body.

“Are You There God? It’s Me, Margaret” was also — and maybe even mostly — a story about an 11-year-old girl caught between the two belief systems of her parents’ families: Christianity and Judaism. It was about a girl trying to decide whether God really exists, about her dismay upon learning that her mother’s Christian parents disowned their daughter for marrying a Jew. She puzzles over whether she should choose one religion over the other. “But if you aren’t any religion,” asks Margaret’s friend, “how are you going to know if you should join the Y or the Jewish Community Center?”

A movie version of the book and a documentary on the novelist converged with perfect timing.

In her quest, Margaret attends temple with her grandmother, church services with friends and, unwittingly, confession at a Catholic church (which she flees when she realizes she has nothing to tell the priest).

It is not until the end of the book, when she spies blood in her undies, that she has an epiphany: “I know you’re there, God. I know you wouldn’t have missed this for anything! Thank you God. Thanks an awful lot.”

Ah, the perfectly rendered narcissism of youth.

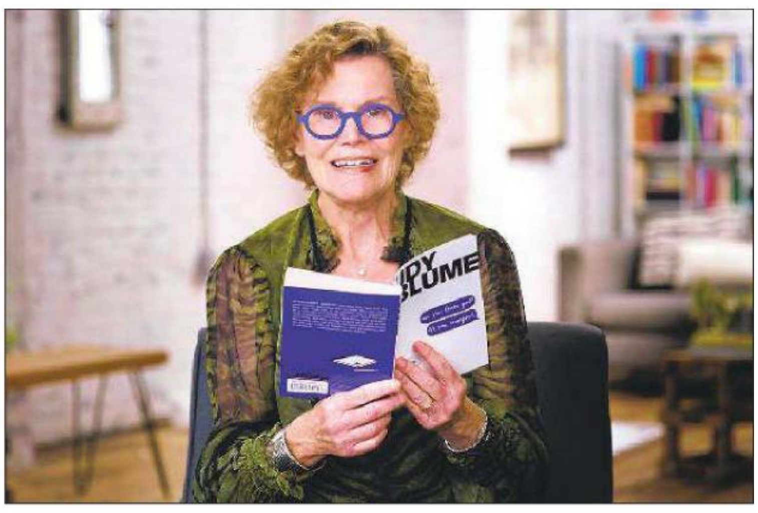
In a case of great timing, one week before the movie version of “Margaret” hit theaters April 28, the documentary “Judy Blume Forever” was released on Prime Video. This is why you have probably been hearing and reading so much about Blume lately. Now 85, she is well overdue for this kind of attention.

After all, her professional trajectory perfectly recapitulates her times. A 1960s housewife raising two kids in suburban New Jersey, she was married to an attorney who “allowed” her to write as long as dinner was on the table when he got home from work.

When her first book made a splash, she says, other moms on her block resented her. As her popularity grew, her books came under fire for their frank approach to adolescent and teen life, and her marriage crumbled. She wanted more. So she kept writing, kept selling books, which kept getting banned. She divorced, remarried and divorced again before finding her soul mate.

The documentary includes many clips of Blume’s interviews over the years, including a 1984 appearance on the political show “Crossfire,” during which the conservative pundit Pat Buchanan accused her of being obsessed with sex.

“Deenie,” her 1973 novel in question, is about a teenage girl with scoliosis whose domineering mother wants her to be a model. At night, to relax and go to sleep, the stressed-out Deenie touches “her special place” and feels much better. That’s as explicit as Blume gets.



Prime Video

THE AUTHOR Judy Blume didn’t just write books. For decades, she wrote letters in response to fans who poured their hearts out.

“Why can’t you write an interesting book for 10-year-olds without getting into a discussion about masturbation?” hectors Buchanan.

The generally soft-spoken Blume finally erupts: “Are *you* hung up about masturbation? One scene in one book!”

I can only think that this kind of attack, this kind of attention, has helped make Blume into one of the bestselling authors of all time: 90 million books sold, and counting.

As the young-adult historian and author Gabrielle Moss, one of many Blume fans interviewed in the documentary, quips: “Come for the female masturbation, stay for the empowerment.”

In 2017, Yale University acquired 50 years’ worth of Blume’s writings and correspondence. At one time, she was receiving between 1,000 and 2,000 letters a month. She seems to have kept them all, and some are excerpted in the documentary.

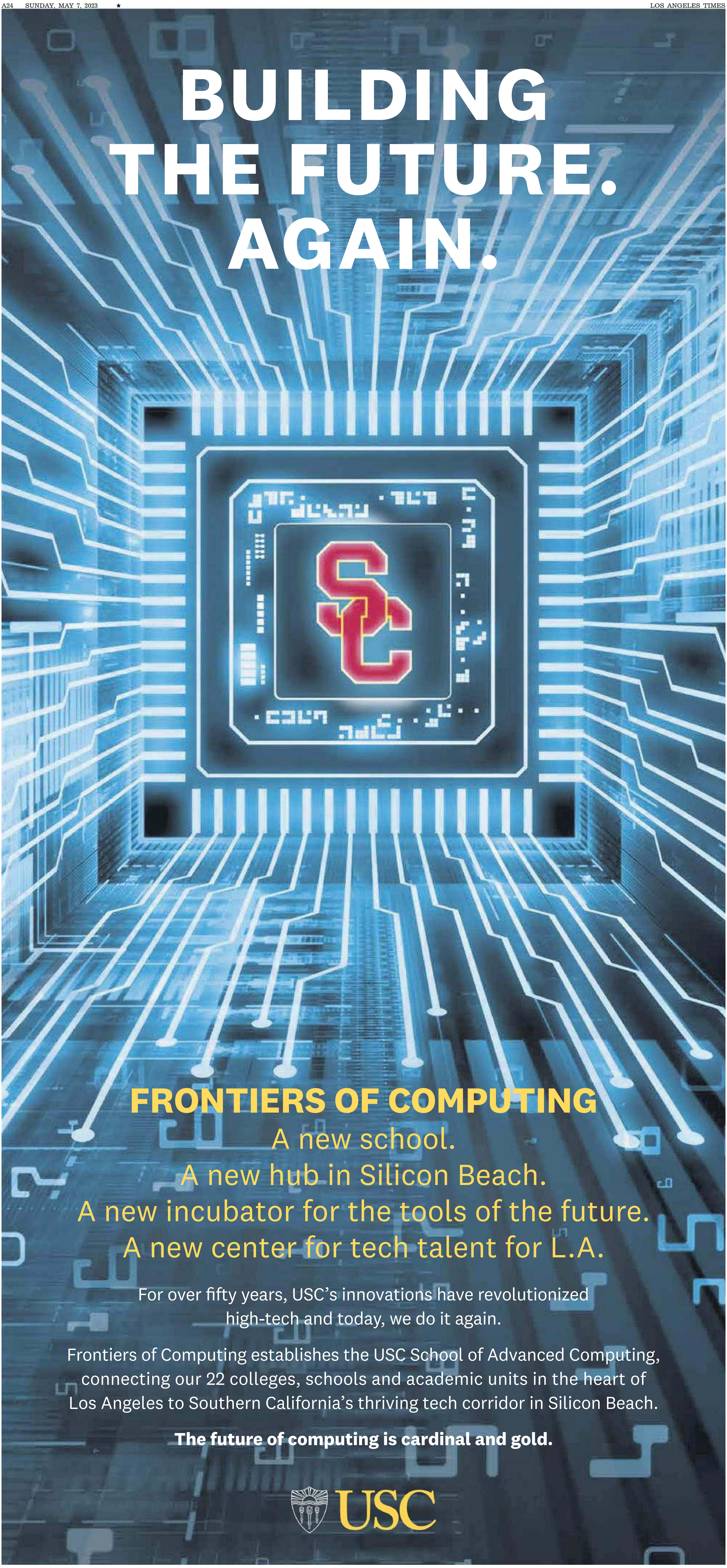
Touchingly, Blume developed decades-long relationships with her young correspondents, two of whom the documentary tracked down. One, Karen Chilstrom, says Blume saved her life. She wrote to Blume in 1982, when she was 12, to talk about the suicide of her 17-year-old brother. Later, she reveals to Blume that her brother had molested her for seven years.

“I just needed to be able to tell another human being, ‘Look what happened to me,’ ” Chilstrom says. “Judy was my last chance.”

Blume’s kindness is the emotional high point of the documentary: “Remember, if you do get overwhelmed by your feelings, you can write about them,” she wrote to Chilstrom. “Whether it’s in letters to me, or your journal or whatever. Keep getting those feelings out.”

Blume has helped generations of kids get “those feelings” out. The repressed adults (still) trying to ban her novels should instead sit down, shut up and actually read the books.

@RobinKAbcarian



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SUNDAY, MAY 7, 2023 :: LATIMES.COM/CALIFORNIA

Rural schools fear floods' return

One Central Valley campus alone saw $12 million in damage, and snowmelt looms.

BY HAILEY BRANSON-POTTS

In early April, students in Planada, Calif., finally returned to their classrooms.

It had been three months since the January flood that sent putrid brown water — filled with floating rodents and sewage — crashing into Planada Elementary School, destroying 27 classrooms, ruining thousands of books and causing more than $12 million in damage.

Hundreds of students and staff — many displaced after losing their homes in the deluge — crammed onto the middle school across town.

Classrooms were shared. Space was cramped.

Families craved normality in the impoverished Merced County farm town of 4,000, which was inundated after Miles Creek burst its bank and busted through levees.

Construction crews worked at Planada Elementary seven days a week, sun-up to sundown, said Supt. José González. And when youngsters returned to newly built classrooms last month, the town counted it as a win.

But even as they celebrated, they wondered: What if — when the state's massive snowpack melts this summer — the school floods again?

"That's the million-dollar question I can't answer," González said with a sigh.

"We're putting together contingency plans," he said. "I wish I had preventative plans. But I don't."

California's epic winter — with dozens of atmospheric-river-fueled storms, record-breaking snow in the Sierra Nevada, and prolonged flooding in the Central Valley — has wreaked havoc on small rural schools.

The costs have quickly added up: New roofs. New drywall. New carpet. Mold testing. Water-quality testing.

[See **Schools,** B4]

LUIS SINCO Los Angeles Times

A STUMP smolders near Mariposa, Calif., after the Oak fire in July. Members of the Southern Sierra Miwuk Nation, who once tended the land with controlled fires, watched ancestral territory burn.

Barred from cultural burns, then devastated by wildfire

Southern Sierra Miwuk Nation says crisis could have been averted

BY ALEX WIGGLESWORTH

The land near Yosemite National Park had been tended by Irene Vasquez's family for decades. They took care of the seven acres by setting small fires to thin vegetation and help certain plants grow.

But when a wildfire swept through in July, the steep, chaparral-studded slopes surrounding the property hadn't seen fire since Vasquez and fellow members of the Southern Sierra Miwuk Nation were barred from practicing cultural burning on a wider scale some 100 years before. The dense vegetation stoked flames that destroyed Vasquez's home and transformed the land into a scarred moonscape.

With that, she became one of many Indigenous residents in recent years to watch ancestral territory burn, knowing that the outcome could have been different.

"If we were able to impart that wisdom and knowledge to European settlers, to the agencies, to not stop our burning, we would be in a way different place," Vasquez said.

Cultural burning — the practice of using controlled fires to tend the landscape — was once widespread among many Indigenous groups but ended with the arrival of European settlers.

Now, experts say, the lack of regular, low-intensity fire in some California ecosystems has contributed to overgrowth of vegetation that has made wildfires grow larger and more severe.

And, in a cruel irony, Native

[See **Cultural burns,** B6]

IRENE VASQUEZ

KEVIN SPACH and Irene Vasquez, in the rubble of their home, say lack of federal recognition for the Miwuk has cost them resources.

HACKER ATTACK COSTS AGENCY RANSOM

San Bernardino County pays out $1.1 million after Sheriff's Dept. is hit.

BY LAURA J. NELSON AND RICHARD WINTON

Weeks after a cyberattack crippled the San Bernardino County Sheriff's Department computer systems, county officials confirmed that the hackers had been paid a $1.1-million ransom.

The ransomware attack, discovered in early April, forced the department to temporarily shut down some of its computer systems, including email, in-car computers and some law enforcement databases, including a system that deputies use for background checks.

After negotiating with the hackers, San Bernardino County paid slightly less than half the total — $511,852 — and its insurance carrier covered the rest, said county spokesman David Wert.

"On balance, and consistent with how other agencies have handled these types of situations, this was determined to be the responsible course," Wert said.

Ransomware attacks on public institutions such as cities, school districts and hospitals have risen sharply in the U.S. in recent years. Government computer networks can contain troves of sensitive data and often have less robust protections than those of major companies.

During a ransomware attack, hackers steal or block access to key files or data, then demand payment in exchange for returning or restoring them. Such attacks can also involve threats that sensitive information, such as Social Security and credit card numbers, will be exposed if the victim doesn't pay.

The FBI says it does not pay ransom in such attacks and advises victims not to either.

It's exceedingly rare for ransoms to be paid for hacks involving law enforcement

[See **Ransomware,** B4]

Is the early bird dinner extinct?

I went on a hunt for the deals, which seem to be few and far between

STEVE LOPEZ

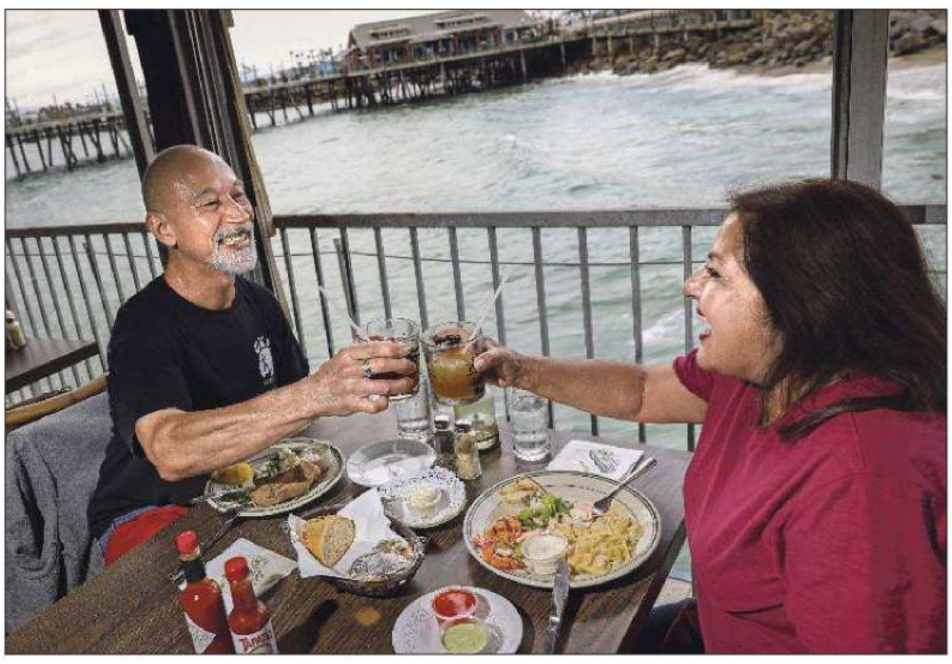
For those who enjoy restaurant reviews and stories about food culture, there's a smorgasbord of information to digest. But as the author of Golden State, a column about the blessings and burdens of aging, I've been feeling a duty to address a glaring omission.

That's why, back in January, I set out to become an early bird special restaurant critic. And I began by asking readers to tell me about their favorite deals.

Toby Horn, a Mid-City resident, suggested I try the "Beat the Clock" special at Du-par's in the Original Farmers Market, at 3rd and Fairfax. Enter the restaurant between 4 and 6 p.m., Horn explained, and the price of dinner correlates with the time you walk in.

"Example: You entered

[See **Lopez,** B10]



JAY L. CLENDENIN Los Angeles Times

RAFAEL AND OFELIA Flores enjoy meals from the "Sunset Menu" at Tony's on the Pier in Redondo Beach. The discounted menu is available from 3 to 6 p.m.

GOLDEN STATE California is about to be hit by an aging population wave, and Steve Lopez is riding it. His column focuses on the blessings and burdens of advancing age — and how some folks are challenging the stigma associated with older adults.

Lawn thieves did a job on his turf

Studio City man finds a 30-foot strip of his yard missing. Total loss: about $2,000.

BY NATHAN SOLIS

While Bryan Michael Stoller was sleeping, his front lawn was stolen.

It was no small feat to make off with about 30 feet of artificial turf from outside Stoller's Studio City townhouse early Wednesday morning.

It was clearly the work of professional yard bandits, he said.

"If the average person came by and tried to pull it up, you couldn't pull it up. You'd probably need some tools, and you'd probably need to really get under there and have people pull," said Stoller, an independent filmmaker.

Stoller did a double-take when he stepped outside his front door to walk his dog and saw a strip of bare earth. Another section of the lawn had been lifted up, but the thieves apparently gave up mid-steal and left the turf bundled up like a crumpled green carpet, said Stoller, who estimates the total loss at about $2,000.

The Los Angeles Police Department said it has not

[See **Lawn,** B4]

Will legislator's DUI case affect race for House?

State Sen. Dave Min was seen as Democrats' strongest candidate for Rep. Katie Porter's seat in purple O.C. **B3**

School stabbing suspect freed

The adult among five arrested is released because he wasn't arraigned in 48 hours as required by law. **B3**

Lottery **B4**

Why protesters targeted archaeologist at book festival

ALEJANDRO MACIEL

A little more than a year ago, I accompanied archaeologist Richard Hansen on one of his frequent expeditions to the El Mirador region, in the Petén jungle of Guatemala bordering Mexico, which Hansen believes was the cradle of ancient Maya civilization. It was a fascinating, occasionally terrifying, trip, and I went with him a second time in December.

On those occasions I learned how, by using lidar technology, Hansen and his research team had uncovered more than 964 archaeological sites and located 417 cities that were connected to one another by a complex network of roads. But today the sites are threatened with becoming engulfed by illegal activity: poaching, logging, and drug and human trafficking.

His team's concern, Hansen told me, "is how to protect El Mirador without it falling into the hands of the big interests that roam the area, and we believe that the best way to do it is by declaring it a bi-national natural sanctuary."

A couple of weeks ago, Hansen came from Guatemala to take part in the Los Angeles Times Festival of Books on the USC campus. I had invited Hansen to have a conversation with me about his research so that Angelenos, including our local Maya community, could learn about his research, including the lessons that he believes the possible fate of the ancient Maya hold for our warming planet.

"The fate of that archaeological zone is linked to the protection of the forest," Hansen said.

But on April 23, barely three minutes into our talk, a group of masked demonstrators who claimed to be members of the Maya community rushed the stage, seized our microphones, threw chairs, knocked over the loudspeakers and hit one of the stage crew.

The message that Hansen came to deliver was drowned out by the demonstrators, who shouted at him while unveiling a banner that read, "Gringo colonizer fuera del Mirador." The protesters accuse Hansen of trying to appropriate the cultural heritage of the Guatemalan people in order to personally profit by turning the impoverished region into an archaeological theme park.

"There is nothing more false than that," Hansen told me as we waited behind a wall of police officers who had quickly arrived to shield us from the demonstrators. "My proposal is the exact opposite of what these people say."

When I accompanied Hansen and his team to El Mirador in December, I asked him about previous, similar accusations by his opponents that he wants to turn the Maya complex into a touristic Disneyland. He laughed.

"They have misrepresented everything," Hansen told me. On the contrary, Hansen fears that big capital investment in the region "must be avoided at all costs." He is convinced that an invasion of new highways, airports, hotels and recreation areas would not only interfere with his own work but also destroy the surrounding jungle.

By contrast, Hansen said, he is proposing to create an environmentally sustainable sanctuary that would generate jobs for Indigenous communities and diminish the influence of the "mafias" that are destroying the area.

According to Hansen's research, the El Mirador-Calakmul Basin has an extension of about 1,350 square miles in Guatemala and a similar extension in the state of Campeche in Mexico. Currently the only way to access the archaeological sites is by taking a helicopter from Las Flores or walking almost three days from the community of Carmelita.

"To reduce the environmental impact, we proposed that a light rail be built, like the one at Disneyland, that allows access for tourists with a minimum of environmental impact," Hansen said. "We also proposed that the communities themselves be in charge not only of the light rail but also of all the infrastructure needed to serve tourists."

That proposal — which was nothing more than a proposal — has earned him many enemies and spawned verbal attacks and even some death threats.

"There are many interests that have their eyes on that area, and they don't want the area to be protected," he told me.

I asked specifically who has threatened to kill him. "I prefer not to say," he replied, "but there have been specific death threats against me and my family in 2001 and in 2020."

I have toured the El Mirador area on two occasions, and the lack of surveillance by the Guatemalan government is notorious. There are only a handful of armed guards paid by the Guatemalan government to patrol the vast area.

On my last trip, one of the government guards who asked not to be identified told me that he and his colleagues frequently see aircraft unloading drugs in the area, but that they can't do anything. "We have neither weapons nor authority to intervene," he told me. Hansen's archaeological team maintains a group of 16 guards in the area to try to protect the site and reduce the effects of illegal activities.

Hansen also believes that the jungle's natural resources could be sustainably developed for the benefit of the local communities without having to decimate the forest.

Estuardo Labbé, director of the Guatemalan Foundation for Anthropological Research and Environmental Studies, known as FARES, told me that, to preserve the forest, FARES even offered to buy trees from the logging companies operating in the area. But those offers were rejected.

"They have not wanted to, despite the fact that there is a large market in Europe and the United States for natural products from the forest," Labbé said.

MOISES CASTILLO Associated Press

ARCHAEOLOGIST Richard Hansen is shown in 2009 with a limestone frieze found at El Mirador.

News of the Los Angeles demonstration spread quickly across social media. Among the commentators was the Italian Guatemalan archaeologist Francisco Estrada-Belli, who has long been critical of Hansen's work. He tweeted, apparently in reference to the protests, "That happens when you try to subvert the conservation of forests and the livelihoods of local communities in # Peten, #Guatemala proposing a bill in the US Senate (S.3131) to fund your plan through the back door."

The U.S. Senate bill that Estrada-Belli referred to was the Mirador-Calakmul Basin Maya Security and Conservation Partnership Act of 2019, sponsored by then-Sen. James M. Inhofe (R-Okla.). Its stated goal was "to foster collaborative research efforts between the United States and local entities to create a sustainable tourism model that provides controlled, low-impact access to the archaeological sites of the Mirador-Calakmul Basin in Central America, with an emphasis on providing economic opportunities to communities in and around the basin."

"There was nothing hidden or under the table in that negotiation," Hansen told me.

"When we spoke with members of the United States Senate, they were 13 Guatemalan representatives and the minister of culture of the government of President Jimmy Morales," he said.

The bill, if it had been approved, would have allocated $144 million that could have been used by public or private entities to finance infrastructure projects to help preserve the jungle and sustain scientific research. To access these funds, any entity would have had to go through an open and transparent bidding process.

"It's a real tragedy that it didn't pass, because it would have benefited thousands of people living in very poor communities without jobs," Hansen said.

Among those who support Hansen's proposals are some of the people who would be most directly affected by them: members of Maya communities in Central America and the United States. Centuries after Spanish colonizers arrived in the Western Hemisphere, the Maya continue to struggle against poverty, discrimination and brutal oppression. They were the main targets of the civil war that devastated Guatemala from 1960 to 1996, in which hundreds of thousands of Indigenous people died.

One day before the incident at the book festival, Hansen and archaeologists Enrique Hernández, an expert on the El Mirador causeways, and Beatriz Balcarcel, a specialist on the Acropolis, met with a group of approximately 300 people of Maya origin in Los Angeles to publicize their proposals.

Edgar Leonel Chaj, vice president of Maya Visión and secretary of the Los Angeles Mayan Cultural Committee, told me, "We had doubts, and we wanted to hear from Hansen himself the details of what he is proposing, and we agreed with him that it is the Mayan peoples who must decide how to protect that area and how to benefit from that cultural legacy."

Chaj lamented the acts of violence by the protesters, who he believes are either uninformed or were paid by someone so that Hansen could not deliver his message. "They probably didn't want his message of creating a sanctuary to get out."

I also spoke with Nesha Xuncax, secretary of Maya Visión, and who also attended Hansen's conversation with the Maya leaders.

"We openly asked Hansen if there was a hidden agenda in his development proposals for El Mirador, and he answered that of course not, and I believe him, because he has made each of his proposals public," Xuncax said.

She added that there are many hidden interests in the Petén region. "Corrupt governments, those that keep the Guatemalan people in poverty, are the ones that have allied themselves with those interests," she said. "Hansen's proposal at least takes into account the Mayans and their needs. It would be absurd not to support it."

In her opinion, there is a disinformation campaign against Hansen, intended to discredit him and prevent the El Mirador area from being safeguarded.

Meanwhile, Hansen told me, another group, the Foundation for Maya Cultural and Natural Heritage, "has already presented concrete investment projects."

"There is already a proposal to build highways, gas stations, hotel chains, restaurants and airports on a large scale," he said.

"Actually they are accusing me of what the big investors want to do. Unfortunately, the protesters in Los Angeles apparently do not know about these projects and are lending themselves to the exploitation of the Mayan people once again."

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ALLEN J. SCHABEN Los Angeles Times

OUT OF HIS HAND

Ariel Rodriguez, 4, of Diamond Bar feeds sheep Saturday with his mother, Stephanie Rodriguez, in the Big Red Barn petting zoo at the L.A. County Fair, which opened Friday and runs through May 29.

Suspect in teens' stabbing released

One of five arrested in attack near school, he is out of jail after a delay in arraignment.

By Paige St. John

Five people have now been arrested in connection with the stabbing of two teenagers near Los Angeles High School earlier this week, police say.

But one of those suspects — the only one whose name has been publicly disclosed — was released from jail Friday after not being formally charged within the required time period, according to authorities.

The Los Angeles Police Department on Friday announced that Danny Ramon Lopez Sanchez, 23, of Los Angeles, had been arrested two days earlier on suspicion of attempted murder in connection with Monday's violent altercation outside L.A.'s oldest public high school.

However, jail records kept by the L.A. County Sheriff's Department showed Lopez Sanchez was released at close of business Friday, without being required to post bail that had been set at $1 million.

A sheriff's department spokesman confirmed the release was required because Lopez Sanchez had not been arraigned within 48 hours, as mandated by state law. The Los Angeles County district attorney's office could not be reached for comment Friday evening.

Police said they have also arrested four juveniles in connection with the incident: two on potential charges of attempted murder, one as a suspected accessory to attempted murder, and one for an alleged firearm possession charge.

The names of those individuals have not been released, and it's unclear whether any have been formally charged.

Authorities previously said as many as 10 people participated in Monday afternoon's altercation, which the LAPD characterized as an "on-campus dispute."

Two people, ages 15 and 16, were hospitalized with stab wounds to the upper back, right arm and right leg, L.A. Police Chief Michel Moore said earlier this week.

One of them was a student at the school. Both were expected to survive.

School police had been near the campus, in the vicinity of Olympic and Rimpau boulevards in the Mid-Wilshire neighborhood, but they were called away shortly before the stabbing to respond to a report that a gun had been found at another campus, L.A. School Police Department officials said.

Just before the attack, a group of around 10 hopped out of two cars, a black Toyota and a red Cadillac, Moore said at a meeting of the Los Angeles Police Commission. He said both vehicles were later found.

No information has been provided as to a motive for the attack, and the investigation remains ongoing, according to the LAPD.

Disneyland show remains canceled

By Christian Martinez

Performances of Disneyland's "Fantasmic!" nighttime attraction are canceled through at least May 28 following a fiery mishap last month, park officials said.

The show, which involves elaborate pyrotechnics and animatronics, has been on hold since April 22, when a 45-foot-tall dragon caught fire during a performance.

Disneyland officials had previously said the show would be on hiatus until at least May 14.

Around 1,000 park guests had packed into the viewing area to watch the show when the dragon caught fire.

No injuries were reported.

Videos and photos of the incident circulated widely on social media.

Park officials said resort teams are working to bring back an "adjusted show" as quickly as possible.

Long Beach man killed by cops in Utah

Jeffrey Roberts drove 700 miles, fatally shot brother, then set fire to house, officials say.

By Deborah Netburn

A 66-year-old Long Beach man drove more than 700 miles to Ogden, Utah, where he fatally shot his brother and set fire to his home before being killed himself in a shootout with police, officials said.

On the evening of April 27, Jeffrey Roberts arrived at the home of his brother, retired forestry professor Scott Roberts, in a brown van, authorities said.

Jeffrey Roberts was armed with a 9-millimeter handgun and 23 fully loaded handgun magazines, police said.

Scott Roberts and his wife, Jodi, were eating dinner when Jeffrey Roberts rang their doorbell, according to a statement released by the Weber County attorney's office.

In video captured by a doorbell camera, Jeffrey calmly tells his brother that he had come by to see their mother. After Scott says that their mother is not there, Jeffrey pulls out a gun and starts shooting as he walks into the home.

A few minutes later, Jeffrey exits the house and then quickly returns carrying a 12-gauge shotgun and a brown duffel bag, the video shows.

Weber County attorney's office

JEFFREY ROBERTS, 66, is captured by a doorbell camera walking into his brother's home with a shotgun. Roberts was killed in a shootout with police.

Police were alerted to the incident by a 911 call from a neighbor who heard shots coming from the home. Jeffrey Roberts began shooting at officers as soon as they arrived, according to the Weber County attorney's office.

Five officers were on scene and three returned fire, officials said. Jeffrey Roberts was killed in the shootout from a head wound.

In video from one of the police officer's body cameras, thick black smoke can be seen pouring out of the house — the result of a fire that Jeffrey started using road flares, authorities said.

Police officials later pronounced Scott Roberts dead from gunshot wounds. Scott's wife was also shot and was receiving treatment for her injuries.

"My mom is alive because my dad fought my uncle and told my mom to run," Kelsey Turner, Scott Roberts' daughter, wrote on a GoFundMe page she set up for her mother. "Knowing that my dad died a hero is bringing us a small bit of comfort."

Turner, who described Jeffrey Roberts as her father's "estranged brother," said the GoFundMe page was to help her mother buy necessities, since she was left with no clothes or personal items because of the fire. "We will be able to recover some things from the house but have been told most of the house was destroyed," she wrote.

Dozens of Scott Roberts' former students, friends and colleagues shared condolences on the page and described him as a man of wisdom, warmth and humor.

"Scott, your knowledge and wisdom were remarkable but your sense of humor was limitless. You will be missed by so many," wrote one well-wisher.

An investigation by the Weber County Force Investigation Team is ongoing.

Could a state senator's arrest affect control of Congress?

Irvine Democrat had been seen as party's strongest candidate for seat in purple O.C.

By Laurel Rosenhall

SACRAMENTO — When I started covering the state Capitol, lawmakers were getting popped for DUIs almost every year. Between 2010 and 2014, four state legislators faced charges of drunk driving, three of whom were arrested very close to the Capitol. Boozing it up at after-work cocktail parties or following late-night sessions under the dome was an obvious part of the culture for politicians in Sacramento.

Then things seemed to quiet down a bit. Maybe it had to do with the #MeToo movement that exposed pervasive sexual misconduct across society's workplaces, including at the California Capitol. A handful of lawmakers resigned in the face of harassment allegations — some of which stemmed from after-hours work events — and lawmakers openly discussed the need to change the Capitol culture. That was followed by the COVID-19 pandemic, which further dampened the party vibe as the state imposed lockdowns and Democrats emphasized social distancing.

So the late-night arrest Wednesday of state Sen. Dave Min (D-Irvine) felt like a bit of a throwback. It marked the first time in nearly nine years that the news media reported that a California state lawmaker was accused of driving drunk in Sacramento. Records from the Sacramento County Sheriff's Department show he was released from jail Wednesday morning, and Min posted this update on Facebook:

"Last night I was cited for a misdemeanor for driving under the influence. My decision to drive last night was irresponsible. I accept full responsibility and there is no excuse for my actions. To my family, constituents and supporters, I am so deeply sorry. I know I need to do better. I will not let this personal failure distract from our work in California and in Washington."

Whether there will be significant political impacts from Min's arrest remains to be seen. Democratic analyst Darry Sragow said he thinks voters won't see it as a big deal because Min quickly acknowledged the mistake and apologized.

"Everything I know about the world of campaigns is that it's not going to matter," Sragow told me.

But the potential for a shake-up is enormous, and the political stakes are higher in a purple region like Orange County.

Min, a Democrat, is running for Congress next year in a competitive Orange County district that Republicans plan to spend heavily to flip. The seat is currently held by Rep. Katie Porter, a Democrat running for U.S. Senate. She narrowly won reelection last year against Republican Scott Baugh, who will be on the ballot again in 2024.

Democratic community organizer Joanna Weiss is also running, but Min had been seen as the strongest Democratic candidate. Democrat Harley Rouda, a former congressman from Laguna Beach, bowed out of the race last month to recover from a traumatic brain injury incurred in a fall.

Min's arrest means that "Min's chances just took a big hit, but not necessarily Democrats' chances," David Wasserman, a congressional forecaster for the nonpartisan Cook Political Report, told me.

"We won't change our 'Lean-D' rating of the race based on this development."

He pointed out that because the election is more than a year away, there is still time for Democrats to coalesce around Weiss and put up a strong fight to keep the seat.

The 47th congressional district — which includes Irvine, Huntington Beach, Costa Mesa, Newport Beach and Laguna Beach — is among a handful of swing districts in California that will help determine the balance of power in the narrowly-divided House of Representatives.

These seats are key to Democrats' quest to reclaim control of the House, because they only need to flip five seats nationwide to win the majority. But that assumes they don't lose any that they have now. And a Democrat's drunk-driving arrest will be delicious fodder for Republican campaign ads.

Hours after news broke of Min's arrest, the California Republican Party blasted out an email dubbing him "DUI Dave" and saying he had "put lives at risk when he made the reckless decision to drive drunk."

It all adds up to this: What happens in Sacramento does not stay in Sacramento. In fact, it could wind up as a subplot in the very tight contest for control of Congress.

This article was originally published in The Times' California Politics newsletter. Subscribe at *latimes.com/newsletters*.

1 dead, 5 hurt after gunfire in Chico

By Tony Briscoe

A 17-year-old girl was killed and five others were wounded when gunfire broke out early Saturday morning near the Chico State campus, police said.

Officers responded about 3:30 a.m. to reports of gunshots fired in the 1000 block of Columbus Avenue, Chico Police Chief Billy Aldridge said. First responders found six people had been shot: two 17-year-old girls and four men, ages 18, 19, 20 and 21.

One of the girls died, police said. The five others were treated at a hospital.

As of Saturday morning, no one had been arrested.

The shootings are believed to be the culmination of several violent episodes at two house parties across the city, Aldridge said.

Chico police were first sent to a large party in the 700 block of West 7th Street at 12:27 a.m. after someone fired several rounds.

Investigators said they found that a fight had broken out because someone was asked to leave the party. The brawl sent two people to the hospital after one was hit in the head with a firearm and another struck in the head with a glass bottle.

At 3 a.m., officers were called to a party in the 1000 block of Columbus Avenue where someone brandished a gun, police said.

Officers cleared out the gathering and arrested someone who matched the description of the person who fired shots at the 7th Street party.

Less than a half-hour later, police returned to the same block, where the six people had been shot.

The shooting took place about a block from Chico State, a university with about 14,000 students.

Hit by floods, rural schools wary of snowmelt

[**Schools,** from B1]

In rural California — where the tax base is smaller and it is harder to pass local bonds for expenses like campus maintenance and improvement — facilities are aging. It is common for students to be learning in decades-old portable buildings that are especially vulnerable to storm damage.

Even as administrators have scrambled to figure out how to pay for the damage this winter and spring, they have, for the most part, kept school in session.

"It's been exhausting," said Molleen Barnes, the superintendent-principal at the Sunol Glen School in a rural swath of Alameda County.

On New Year's Eve, a creek that runs behind the school overflowed.

Floodwaters knocked three portable classrooms — which housed art and daycare programs — off their foundations and wrecked the playground. When the water receded, the campus was covered with mud 18 inches deep. Every building had to be tested for mold.

The school, which serves about 270 students from preschool through eighth grade, did not have flood insurance.

The January storm caused between $1.5 million and $2 million in damage, a cost that — for now — is being borne by the single-school district, which has an annual budget of $4 million, Barnes said. She hopes to get new "temporary portables" by August.

Barnes is in near constant contact with the Federal Emergency Management Agency and said she is hopeful the school will be reimbursed. But the uncertainty is stressful, she said.

"It's been emotional to see your school go through this, and to have on your plate the added need to work with FEMA and continue school and make kids feel like they're going to an amazing place," she said.

The Sunol Glen School was built in 1925, before floodplain maps, and the district has to prove — with expensive geological and hydrologic surveys — that it can build foundations for new buildings high enough to avoid flooding, she said.

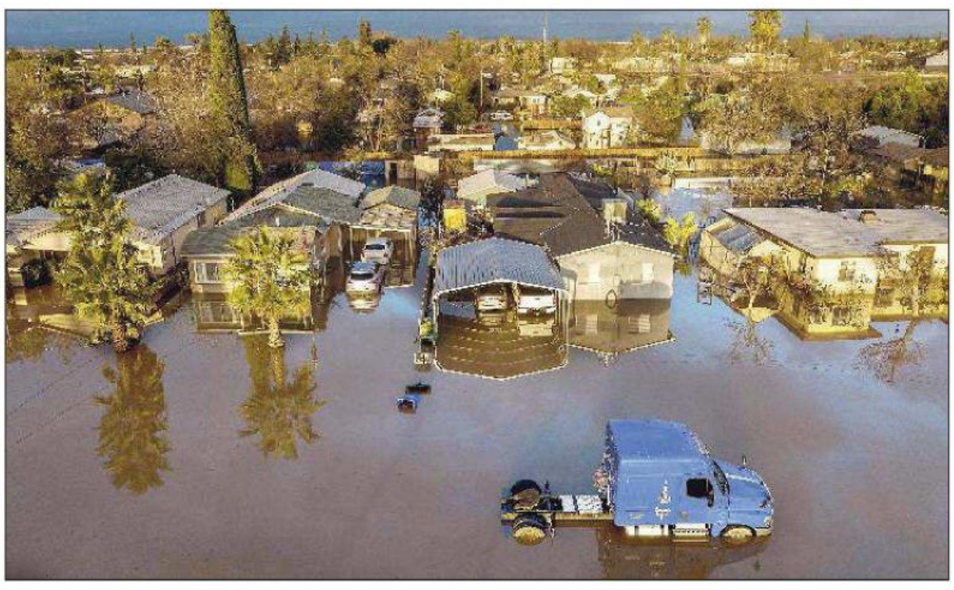
"In the hundred years we've been here, it's never flooded," Barnes said. "It's in the 100-year floodplain — so I guess that's why we flooded."

In Mariposa County, the tiny Yosemite National Park Elementary School — which has about 30 students whose families work in the park — was closed for four weeks in March and April.

There was so much snow around the schoolhouse that stormwater could not drain from the building, said Jeff Aranguena, superintendent of the Mariposa County Unified School District.

Classrooms flooded. The waterlogged buildings had to be tested for mold, asbestos and lead. That process dragged on because storms kept hitting, closing roads and keeping inspectors away, Aranguena said.

For weeks, those students went to another school a half-hour drive west on Highway 140. But that road was sometimes blocked by rock slides, and the kids stayed home, with homework packets.



Noah Berger Associated Press

FLOODWATERS SURROUND homes and vehicles in Planada, Calif., on Jan. 10. Many rural towns damaged by heavy rains this year did not have flood insurance.

"Responding to natural disasters and man-made disasters has become the norm for small schools and districts throughout the state," said Jeff Harris, superintendent of the Del Norte County Unified School District. "When you start having school closures or infrastructure damage because of storms, it really does impact the ability to provide a quality education to students."

In the state's foggy northwest corner, people are used to lots of rain — but the snow and ice this year were brutal, Harris said.

At Smith River Elementary, a large chunk of the roof had to be replaced after a February storm, he said. Staff were relocated for three months.

Back in Planada, portions of the elementary campus flooded in 2018. The school did not have flood insurance then and paid $1.5 million to rebuild its fifth-grade wing and library, which were in portable buildings.

This time around, the school has flood insurance that pays for damage not covered by state and federal emergency aid.

The rain didn't let up after the January flood. Every time there was an atmospheric river warning — and there were several — school staff put sandbags and plastic around every classroom.

"We went from being epidemiologists for COVID to meteorologists and hydrologists in 2023," González said.

Every time an atmospheric river warning came out, attendance dropped about 40%, González said. Staff stayed home.

"Families were reliving the trauma," he said.

What's frustrating, he said, is that students had finally started hitting a stride, with improved test scores after years of learning loss during the COVID-19 pandemic.

"We were seeing a lot of gains ... and then we were just cut off at the knees with this situation."

In Planada, the schools play an outsize role. They serve three meals a day and provide students free telehealth appointments with physicians.

When it gets hot, the school will be a community cooling center, and it will be an evacuation center in other emergencies.

After the flood, classes were canceled for eight days.

"When we're down, the whole community is down," González said. "We heard loud and clear that they needed us back."

In the little town of Firebaugh, 37 miles south, the schools have been spared this year, but administrators and staff are preparing for potential evacuations when the mountain snow melts.

Firebaugh, population 8,100, sits right next to the San Joaquin River.

A waterfront walking trail near one of the town's school campuses been underwater for months — something unthinkable last year, amid the drought.

"We're gonna make it through the rain," said Roy Mendiola, superintendent for the Firebaugh-Las Deltas Unified School District. "It's not the rain that's gonna be an issue. It's gonna be the snowmelt."

The school district does not have flood insurance.

Mendiola has advised families to keep a "go bag" filled with extra clothes, medication and important documents.

If the schools have to be evacuated, students will be bused to a warehouse where cantaloupe are packed and shipped, Mendiola said. School staff have stockpiled bottled water, snacks and first-aid supplies.

"But here's the thing," he said. "With all the preparations, the evacuation plans, the communication, the precautionary measures, the stocking up on supplies — right now, we're just in a sit-and-wait situation."

The snowmelt, the water levels, the timing — it's all out of their hands.

San Bernardino County pays up after ransomware attack

[**Ransomware,** from B1]
agencies, in part because of who could be on the receiving end of the transaction, said Clifford Neuman, the director of USC's Center for Computer Systems Security.

"If you're paying through cryptocurrency, you don't know who you're paying it to," Neuman said. "It could be a sanctioned entity, whether it's Iran, whether it's North Korea, whether it's a terrorist organization."

And, Neuman said, there are the optics to think about. Being hacked is embarrassing for any organization, but "even more embarrassing when it's a police agency making this decision. They're supposed to be keeping people safe, and here they are, paying ransom to criminals."

The hackers who targeted the San Bernardino County Sheriff's Department work out of Eastern Europe, according to law enforcement sources familiar with the incident.

The hackers have ties to a larger network of Russian hacking operations that regularly target U.S. entities and extort payouts that are designed to be untraceable, the sources said.

The Sheriff's Department discovered the hack on April 7. The extent of the attack, including whether sensitive information was compromised or stolen, is still under investigation, Sheriff's Department spokeswoman Gloria Huerta said.

Wert said the county and its insurer agreed to pay the $1.1-million ransom to "restore the system's full functionality and secure any data involved in the breach."

The county's share of the funds came from its risk management department, Wert said. He declined to say when the ransom had been paid, "out of concern that it could affect the ongoing criminal investigation."

It was not clear who had authorized the ransom payment.

"The question is, what did they pay for and why?" said Brett Callow, a threat analyst at Emsisoft, an antivirus company. "To get a decryption key because they had no other way of recovering the data? For a pinky promise that stolen data would be destroyed? Both?"

Smaller departments and cities have been quietly paying ransom to hackers in the last few years, but few as high profile as San Bernardino County, said Horace Frank, the former assistant chief of the Los Angeles Police Department.

The risk with agreeing to a ransom, he said, is that "paying can embolden criminals."

In 2022, nearly half of state and local governments hit by ransomware paid the hackers, one of the highest rates of any industry, according to a worldwide survey by the British software security firm Sophos. Governments were second only to K-12 schools, which paid out in 53% of cases.

In the fall of 2018, the city of Azusa in the San Gabriel Valley paid $65,000 through its cybersecurity insurance carrier to regain access to 10 Azusa Police Department servers that had been encrypted by hackers.

Two and a half years later, hackers targeted Azusa's Police Department again, posting seven gigabytes of records on the so-called dark web.

Those included officer payroll files, a spreadsheet that appeared to identify Azusa gang members along with their nicknames, crime scene photos and investigative reports referencing confidential informants.

It took Baltimore months to recover from a 2019 cyberattack that hobbled the city's computers, blocked employees' access to email and prevented residents from paying city bills such as parking tickets and property taxes. The city spent an estimated $18 million in recovery costs.

Days after the Baltimore hack, a ransomware attack took down the computer network of Imperial County, east of San Diego.

A note that appeared online after the incident demanded the equivalent of $1.2 million in Bitcoin in exchange for restoring access to the systems, The Times reported at the time. The county refused to pay.

County officials later estimated that the hack created more than $1.9 million in recovery costs, although some costs were covered by insurance.

At the height of the COVID-19 pandemic, in June 2020, hackers encrypted several computer servers at the UC San Francisco medical school with malware, rendering the systems unusable.

The university hired a consultant to negotiate a ransom. Ultimately, the school paid $1.14 million — at the time, the equivalent of 116 Bitcoin — to restore access to its data.

The university did not respond to a request for comment from The Times. Immediately after the ransom payment, officials said in a statement that the information was "important to some of the academic work we pursue as a university serving the public good."

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3026 & 3028 Fall Avenue 3/4 $2,200,000
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Lottery results

For Friday, May 5, 2023

Mega Millions
Mega number is **bold**

16-18-28-42-43—**Mega 11**
Jackpot: $68 million

California winners per category:

	No. of winners	Amount of prize(s)
5 + Mega	0	—
5	0	—
4 + Mega	2	$7,242
4	38	$429
3 + Mega	94	$197
3	2,266	$9
2 + Mega	2,143	$9
1 + Mega	16,744	$3
Mega only	40,157	$2

Winning jackpot ticket(s) sold in other states: None

For Saturday, May 6, 2023

SuperLotto Plus
Mega number is **bold**

7-17-21-29-42—**Mega 22**
Jackpot: $56 million

Powerball
Powerball number is **bold**

31-39-47-51-53—**Powerball 6**
Jackpot: $87 million

Fantasy Five: 18-19-26-30-36

Daily Four: 2-2-0-4

Daily Three (midday): 7-1-1

Daily Three (evening): 7-5-8

Daily Derby:
(7) Eureka
(4) Big Ben
(5) California Classic
Race time: 1:44.29

Results on the internet:
www.latimes.com/lottery
General information:
(800) 568-8379
(Results not available at this number)

Turf thieves leave their 30-foot mark

[**Lawn,** from B1]
received any information regarding an increase in artificial lawn theft.

Stoller is working on the assumption that a team of experienced lawn thieves swooped in to steal his artificial turf, as it was stuck to the ground with thousands of nails and hooks. When rolled up into a bundle, the turf probably weighs about 60 pounds.

"I think it was probably a professional job," Stoller said. "And they probably had a van because I don't know how else they could have done it."

Stoller, whose film work includes the 2004 parody movie "Miss Cast Away," which includes a cameo from singer Michael Jackson, posted about his lawn situation to the hyperlocal social media app NextDoor.

"Lawn stolen last night! If you have an artificial turf lawn, be on the look out! My lawn was stolen last night!" Stoller wrote, aware of how ridiculous his post sounded when he read it out loud. "So the saying is, if it's not nailed down they'll steal it. Well, even if it's nailed down — they'll steal it."

He wanted neighbors to know that if they spot his pilfered lawn they could tell him. But he thought the post would get little traction and was instead just an outlet for his frustration. But 150 comments later, including a handful of lawn jokes, he realized people dug his story.

Darren Ballas

BRYAN MICHAEL Stoller with part of his lawn. The theft "was probably a professional job," he said.

"It's a turf war," someone commented. "It takes a real sod to do something like this." Another person asked the most obvious question: "Are you sure you didn't have a yard sale over the weekend that you forgot about?"

But others were a bit less sympathetic and took issue with the fact that Stoller's yard was artificial.

"I'd say consider it as a good deed," someone wrote. "Saving you from exposure to cancer causing forever chemicals produced by artificial turf."

Others chimed in to say that it could have been "eco-warriors trying to save the Earth" from the plastic lawn.

His security cameras didn't clearly catch the thieves, but the surveillance video showed his lawn being lifted off the ground.

He did not file a police report, he said, because he's concerned about the hit his insurance premium would take.

"I did call the police and kind of joked if they can put an all-points bulletin for my front lawn."

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Personal Messages

Through Biracial Lens
by Eliot Aust

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www.ieenieegallery.com (Reception on 5/6, 2-5pm)

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Accountant: f/t; Nutrition supplement wholesale; Resume: GC Natural, 6081 Dale St #B, Buena Park, CA 90621

Accounting Clerk. Operate comp progrm with accntg software. record store analyz info. 2/yr exp40/hr/wk $23.71/ an hr, job site intrw Irvive CA, sent/ad/resum to Donergy Inc 17961 Cowan Ste B, Irvine, CA 92614 Attn Mr. Aslan

ACCOUNTING
Bookkeeper MCPA, Inc. has a Bookkeeper position in Glendora, CA. Prepare accurate accounting, tax returns, and other filings for clients. Salary $42,827/yr. Send resume to admin@mcpaconsultants.com

Acupuncturist (Anaheim, CA) Perform acupuncture treatment on patients. Master's in acupuncture/oriental medicine, and CA acupuncturist license. $32240/yr. Resume to: Hope Acupuncture, 431 N. Brookhurst St #100, Anaheim, CA 92801

Montessori School seeks Administrative Assistant. Min. Reqmt: Associate Degree in Business Administration or related. Salary: $46,509/yr, Must be Japanese bilingual. Send resume to: Madoka International Inc. 2717 S. Halladay St., Santa Ana, CA 92705 Attn: Ms. Sumikawa

121 Rehab Physical Therapy in West Covina, CA needs an Administrative Assistant with 2 yrs of Admin Assistant Exp, to plan, organize, & conduct daily administrative duties. Direct clerical staff if needed. Preparing correspondence, receiving vendors, arranging conference calls, & scheduling meetings. Assist in ordering office supplies, invoicing, answer phones, prepare statistical reports using MS Word & MS Excel. Update vendor records; receive payments; update manager's daily/weekly/monthly schedules using MS Access as required. Organize & maintain office files & documents. Exp or Training using MS Excel, MS Word. Send Resume rehab-physicaltherapy121@gmail.com or Fax: 626-962-5036

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Employment

Administrative Supervisor: Req Associate degree Wage $65,458/YR Mail resume: UNIFIED CARE PROVIDERS, INC. 1 Peters Canyon Rd #160 Irvine, CA 92606

Administrative Assistant for moving & storage co. Mail to Air 1 Moving & Storage Inc., 9556 Cozycroft Ave., Chatsworth, CA 91311

Market Research Analyst: Conduct research on consumer opinions and marketing strategies, collaborating with other marketing professionals. Annual Wage: $44,803. Bachelor's degree in Business Administration, International Business, Marketing related is rqr'd. Send resume to Gilli, Inc.: 2939 Bandini Blvd., Vernon, CA 90058

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Apparel Product Developer: f/t; Perform product developments; Bachelor's Degree in Fashion Design, Apparel Fashion & Business or Related; Resume: GA OHN GROUP INC @ 1458 S. San Pedro St., Unit 325, Los Angeles, CA 90015

Associate Attorney in Los Angeles, CA. Min reqmnt: J.D. and CA State Bar Lic. $94,203/yr. Mail resume to Moon & Yang, A Professional Corporation. Attn: Seung Yang, 1055 W. 7th St. #1880, LA, CA 90017.

Staff Auditor: B.A. in Accounting or Business Admin req'd. Wage: $54,704/Yr. Mail resume to: Haas and Dawe, An Accountancy Corporation, 731 North Hollywood Way, Burbank, CA 91505, Attn: M. Haas.

AUTOMOTIVE/BUS
TRUCK TECHNICIAN
High Tech Diagnostic and Repair, Inc. Sun Valley, CA
Email: Resume to htechdtc@gmail.com Attn: CEO

ShipERP Business Analyst
ERP Integrated Solutions LLC (DBA ShipERP). Long Beach, CA. Multiple FT openings. Design & build ShipERP modules; support cstmr re SAP; software solutions. Reqd: Bach in Comp Sci or related tech + 1yr work exp in SAP. $80,122-$105,000/yr. Apply: ameyer@erp-is.com.

Business Development Specialist: Formulate business strategies & plans based upon the research findings. Bachelor's deg. in Business Administration, Business, Logistics, or related. $44,803/year. Mail resume to Spigen, Inc. 9975 Toledo Way #100, Irvine, CA 92618 Attn: Ms. Shim.

Business Development Analyst sought by Supertec Machinery Inc. to analyze & forecast sales trends, and devise business development strategies, etc. Salary: $44,803 per year. Job site: Paramount, CA. Resume to 6435 Alondra Blvd., Paramount, CA 90723, Attn. Sherine Wang.

Business Development Specialist for pharmaceutical data/statistical analysis company in Lancaster, CA. Position duties are creating business development plans and sales strategies for life sciences support services for biotechnology customers including analyzing strategic business planning processes for sales plans & market share targets; liaising with customer R&D scientists on technical specification needs; collaborating with internal scientific staff to prepare quotes and proposals; analyzing market trends and opportunities for new product development and strategic partnerships; creating go-to-market strategies for new products & services; creating demand generation strategies; and maintaining sales data in CRM system. Position requires a Bachelor's degree in Biotechnology, Engineering or related field and 5 years' experience in the job duties as stated. Salary range for the position is $138,000 to $165,000. The position is managed out of Lancaster, CA headquarters but allows the individual to live anywhere in the U.S. and allows for the option to work from a home office. The position requires 20% travel to various unanticipated locations throughout the U.S. Send resume to Simulations Plus, Inc. by email to lindsay.luke@simulations-plus.com. Please reference BDS in response.

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Employment

Business Management Analyst for Hsu,Yao, Thuang & Chiang CPAs, LLP. Master Degree in Biz Admin or Biz Management or Foreign Equivalent. Salary: $83,533/Year. Rsm to H.R. at 9868 Las Tunas Drive, Temple City, CA 91780

Cashier
Chevron Carwash is now hiring 3rd shift cashiers. Health insurance included. Apply in person @ 1400 E Colorado Blvd Pasadena, CA 91106

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Req. 1 yr of exp in cooking authentic Chinese cuisine. MAIL resume to Green Apple China Bistro, 12265 Ventura Blvd., Suite 112, Studio City, CA 91604 (Sal Off: $37,669/Yr).

Analytical Chemist
(American Analytics, Inc., Chatsworth, CA) Perform complex/highly specialized chemical analyses of Volatile Organic Compounds (VOCs) in environmental samples. Reqs.: Bach's deg or foreign equiv in Chemistry, Biochemistry, or Molecular Biology plus coursework, internships, or exp to incl working w/ sources of errors in chemical analyses, applying statistical methods. Mail resumes to 9765 Eton Ave., Chatsworth, CA 91311. Salary range is $51,210 to $52,000 /yr.

Church Choir Conductor: Select and arrange music by adding vocal parts to the scores. Must have a Bachelor's deg. in Conduct, Music Composition, or related field. Mail resume to New Life Korean Church at 15 Goddard, Irvine, CA 92618 Attn: Mr. Chong.

ASSOC. DIRCTR, DEVICE & PACKAGING ENGNRNG: AbbVie Inc. in Orange Co, CA seeks qual. ASSOC. DIRCTR, DEVICE & PACKGNG ENGNRNG. Resp for designing & devlpng drug delivery devices & prim & secondry packgng for combo prodcts. Bachelor's degree or foreign acad equiv in Computer Science, Electrical &Electronics Engrg, or a a hi-rltd fld of study w/ at least 5yrs of rel exp. In alt, will accept Master's degree in aforementioned flds w/ at least 5yrs of rel exp. In each alt, must possess at least 5 years of exp in: (i) condctng med device packgng engnrng incl prodct sterilization; (ii) formulating & executing packgng-rel sub-project planning, incl estimation of timeline & milestones; (iii) working cross functionally w/ intrnl depts (to include Quality Engnrng, Supplier Quality, Supply Chain, & Manufctrng), team members & outside suppliers; (iv) utlzng tech writng skills to draft study protocols & reports validation protocols & reports, & tech anlyss position papers rel to packgng engnrng designs & processes for medcl devices. Emp will accpt any suit combo of ed, train or exp rel to job opp. An EOE. 40 hrs/wk. Salary: $126,485 to $238,500 per year. Respond by email to: AbbVie Inc./ Attn: L. Borre, job-opportunities@abbvie.com. Refer to ad code: ABV-0019 -LB.

COMPUTER SYSTEMS ANALYST
(corporate title: Senior Business Analyst, Master Data Management) job open @ Fox Cable Network Services, LLC in Los Angeles, CA. Telecommuting permitted from any location in U.S. Pursuant to state & local pay disclosure rqmts, pay range, w/ final offer amnt depndnt on educatn, sklls, exp & locatn is: $136,157 - $149,772/yr. Full details & rqmts, and to apply, visit our website at www.foxcareers.com. Job #R50022139

Firmware Engineer sought by Simplehuman, LLC in Torrance, CA to dev. embedded s/ware. Salary: $102,544 - $120,000/yr. Resumes: Martin Kim, Legal Manager mkim@simplehuman.com REF: DP-23.

IT
Cornerstone OnDemand, Inc. has an oppty for a Prncpl BI Archt. $202,000.00/yr to $202,000.00/yr. May wrk from our HQ office in Santa Monica, CA or reside anywhere in the US & wrk remotely from home. May wrk at other US locatns not prsntly known. Email resume w/Ref# SMASH to recruitment.to@csod.com. Must be legally auth to work in the US w/o spnsrshp. EOE

IT
Sr Java Dvlpr – El Segundo, CA. MH Sub I LLC. $117,591.92/yr to $117,592.92/yr. Email resume w/Ref# ESMKU to HR.Recruiting@internetbrands.com.

Senior Consultant, Cost Management- Turner & Townsend (Los Angeles, CA); Salary Range: $142,147-$188,000/year- Must have proof of legal authorization to work in U.S. Apply online at https://www.turnerandtownsend.com/ (under Posting Number REF13023V). To view full information about the job opportunities including the full job description, related occupation, education and experience requirements please refer to the internet posting at https://www.turnerandtownsend.com/ under Posting Number above.

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Employment

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Thai Cook
1 yr exp Resume to Jintana's Kanom Thai 738 E Colorado Bl Pasadena CA 91101

DATA WAREHOUSING SPECIALIST
(corporate title: Senior Data Engineer) job open @ Fox Cable Network Services, LLC in Los Angeles, CA. Telecommuting permitted from any location in U.S. Pursuant to state & local pay disclosure rqmts, pay range, w/ final offer amnt depndnt on educatn, sklls, exp & locatn is: $169,125 - $186,037/yr. Full details & rqmts, and to apply, visit our website at www.foxcareers.com. Job #R50022136

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(corporate title: Senior Salesforce Marketing Cloud Engineer) job open @ Fox Cable Network Services, LLC in Los Angeles, CA. Telecommuting permitted from any location in U.S. Pursuant to state & local pay disclosure rqmts, pay range, w/final offer amnt depndnt on educatn, sklls, exp & locatn is: $150,800 - $165,880/yr. Full details & rqmts, and to apply, visit our website at www.foxcareers.com. Job #R50022152

Sr. Database Administrator positions (Mercury Insurance Services, LLC; Los Angeles, CA). Design, implement, & handle multiple, complex database platforms on mission critical OLTP, ODS & warehouse environments. Fully remote position can be performed from anywhere in U.S. Email résumé to: recruiting@mercuryinsurance.com.

Designer II, UX Design sought by Masimo Corporation, Irvine, CA: Create a simple/intuitive user exp from complex concepts & reqmts. $80k - $120k/yr. Email resumes to Delora Sandoval: dsandoval@masimo.com Must ref: IR1006HC.

Digital Analytics Consultant sought by Capital Group Companies Global in Irvine, CA: Produces complex analysis for various digital assets w/in designated business area. Dvlps & delivers reports to support the implmtn & performance of digital assets. Hybrid work permitted - when not working from home, must report to Irvine, CA office. Salary: $156,620 - $200,526/yr, & standard co. benefits. Must have unrestricted right to work in U.S. To apply, send resume to: Global Mobility Team - cgapplications@capgroup.com. MUST REF. JOB CODE: IR0421FB

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Director, Product Management – Business Intelligence & Data Analytics – National Veterinary Associates, Inc. – Westlake Village, CA. Lead a team of Prod Mgrs & Bus Analysts, provid'g suprvsn & supp. Wrk closely w/ Sr. Dirctr, BI & Data Analytics & other ledrs to def strategy for BI & analytic prods. Reqs BS in IT, Engnr'g Mngmt, or a closely rltd fld. 10 yrs progrsv exp as a prod mgr, prod ownr, or a rltd occ. 7 yrs exp in shepherding SW, BI, or analytics prods through the devlpmnt lifecycle w/ in a cmplx org. 2 yrs exp in prod mgmnt or prod ownrshp for BI or analytic prods or soltns. 2 yrs exp in data analytics, data sci, or predctv modlng, incld'g demstrtd exp w/ Agile Prod Mngmt. Up to 10% U.S. domstc trvl is req'd. Must have legal auth to work in the U.S. EEOE. Annual salary offered: $143,978 - $172,000. Mail resumes to Anita Moo Tran, Sr. Legal Contract Specialist, PO Box 3369, Thousand Oaks, CA 91362, or email to anita.mtran@nva.com. Pls ref job title + SN23 in cvr ltr/subj line.

Internal Audit Director sought by Gemini Rosemont Property Management of California LLC dba Gemini Rosemont in LA, CA to report on audit findings for regulatory compliance and risk mgmt. Req.: BS/foreign eq + 8 yr. exp. 5% TRAVEL REQ'D. CPA or CIA license REQ'D. Salary: $106,974 - $195,000/yr. Resumes to: Natalie Rivero, HR Specialist, at nrivero@geminirosemont.com, REF: IADCC-23.

Senior Director, Data Engineering positions (NBCUniversal Media, LLC; Universal City, CA). Assist w/ hiring, managing, & leading team of Data Engineers & BI analysts to develop a culture of ownership & delivery to define business's overall data architecture, & outline a vision for future Data Engineering initiatives. Remote work is permitted. Salary range is $206,000/yr - $230,000 / yr, depending upon qualifications. Send resume to: Elsbeth Velasco-Fulgencio at elsbeth.velasco@nbcuni.com, & indicate you are applying for the Senior Director, Data Engineering (SBD23SN) opening. NBCU is an EOE.

Applications Engineer is sought by Maury Microwave for a position based in Ontario, CA. Must have a Master's Deg. In Electrical Eng., Electronics Eng. (or related) or a Bachelor's degree in Electrical Eng., Electronics Eng. (or related) and 24 mos. exp. Duties include: provide timely technical support to customers and evaluate the functionality and quality of products through final validation; execute product demonstrations, installations and training at Maury Microwave and customer sites. Travel is required 25% of the time-both domestic and international. Salary: $99,694.00 annually. Resumes to: rharrelson@maurymw.com

ENGINEERING
Tencent America LLC has job opp. in Los Angeles, CA: Sr. Server Engineer. Dsgn, dvlp & deploy large-scale MMO back-end systms for online games. Salary: $134,000 to $144,000 per year. To apply email resumes referencing Req. #SRV34 to us-jobs@tencent.com

Employment

Biomedical Sys Engg (Irvine, CA). Perform technl planning, sys integration, verification & validation, cost & risk & supportability & effectiveness analyses for total sys's of medical devices equipment & processes in a manuf'g environ. MS (or foreign equiv) in Biomedical Engg, Electronic Engg, Mech Engg or rel Engg degree & 3yrs of exp. OR BS (or foreign equiv) in Biomedical Engg, Electronic Engg, Mech Engg or rel Engg degree & 5yrs of exp. Job reqs exp w Requirement Mgmt. Salary: 116,688 dollars/year. Apply by email: Send cover letter & resume to Diality, Inc. at HR@Diality.com

Engineer II, Algorithm sought by Masimo Corporation, Irvine, CA: Create new & improve existing algorithms to estimate the risk of pathological conditions to be used in the dsgn/creation of med devices. $106k-$158k/yr. Email resumes to Delora Sandoval: dsandoval@masimo.com
Must ref: IR0811JS.

Machine Learning Engineer (3) - Multiple Openings sought by Snap Inc. (Santa Monica, CA) *Hybrid work permitted - Snap practices a "default together" approach & expects team members to work in Santa Monica ofc at least 80% of time (avg 4 days/wk). Optimize neural ntwk models & deploy them into production app. Base salary: $130,000-$190,000/yr. Eligible for discretionary performance-based bonus award. Eligible for equity in form of RSUs. Our Benefits: https://careers.snap.com/benefits. Email Resume: apply2snap@snap.com. Ref. Job Code #ML3-SM-0423. EOE.

Senior ATM Software Engineer – Resp for creative solutions to support mission of high quality and customer focus. Duties: devel software (SW) solutions for ATMs and support systems by studying info needs; confer w users; study systems flow, data usage, work processes; investigate problem areas; follow SW devel lifecycle; determine feasibility by eval analysis, prob definition, reqs, solution devel, proposed solutions; prep docs on the status, operation, maintenance of SW; demonstrate solutions w docs, flowcharts, layouts, diagrams, charts, code; support junior SW engineers by advising, coaching, providing growth opportunities; install solutions by designing system specs, standards, programming; improve ops by conducting systems analysis and recommending procedure changes. Reqd: 5 yrs exp with SW devel; 3 yrs exp building ATM apps using C#, Java, Web Services, WCF, Web APIs, REST APIs, Angular, Microservices JavaScript, JQuery, JSON, HTML, and CSS; 3 yrs exp in ATM SW & related support sys devel, database devel (SQL Server, SSRS, SSIS), version control systems, writing test plans and auto testing techniques, testing at unit/sys/integration levels, and Agile Methodology and SW Development Life Cycle (SDLC); and perm U.S. work auth. Home office (in domestic U.S.). Annual salary: $148K-153K. Send resume to S Lam, GC, FCTI, Inc., 11766 Wilshire Blvd, Ste 300, Los Angeles, CA 90025.

Xos Fleet Inc seeks Senior Battery Engineer in LA, CA 2 be respsbl 4 Cell / Battery R&D & Cell / Battery R&D Testing. Must hav BA or foreign equivalent in Materials Engineering, Mechanical Engineering, or rltd field & 2 yrs exp in job offerd or rltd occ. Salary: $70,221 to $105,000/yr To apply, send resume to: recruit@xostrucks.com w/ rfnc # bv9bsyv6x

Sundae, Inc. seeks Senior Data Engineer(s) in El Segundo, CA to dvlp SW apps. May telecomm. $170,000 - $190,000/yr base slry + competitive equity. Comp varies dep on location, job-related knowledge, skills, & exp. Ranges sbjct to change. Resumes to people@sundae.com & ref Job #S07.

Senior Machine Learning Engineer (Headspace, Inc.; Santa Monica, CA) to drive Machine Learning end-to-end. Telecommuting from anywhere in US. Salary: $186,368/year. Resumes: HR, Headspace, Inc., 2415 Michigan Ave, Santa Monica, CA 90404.

Senior Software Engineer
Intrivo Diagnostics
Culver City, CA
Maintain existing applications & help setting roadmaps for future devel; Ens that applications are monitored & upgraded as needed to maintain the performance & security. Fully Remote Oppty, can work anywhere in US. Salary $220,000/yr. Email resumes: Anthony Horgan ahorgan@intrivo.com.

Sr. Software Engineer (Culver City, CA) - Altruist Corp. Support engg & product mgmt teams. Complete automation suite for regression testing & functional test suite. Reduction of Bug leakage. May work anywhere in the U.S. $170,000 to $226.000/year. Send resume to careers2@altruist.com. Must specify position.

Staff Data Engineer (Altruist Corp., Culver City, CA): Work w/prod & tech teams to understand different entities & objects. Reqs: BS Comp Sci, or rltd fld (foreign eqiv ok) + 6 yrs exp in same or similar role, or, MS Comp Sci, or rltd field (foreign eqiv ok) + 4 yrs same exp as above. 100% remote. Salary $203- 249k/yr. careers2@altruist.com specify code S271975C.

PSC Biotech Corporation seeks Validation Engineers II in Pomona, CA. Commission, qualify, and validate facilities, utilities, and/or equipment in assigned projects. 100% telecommuting permitted. Apply @ www.jobpostingtoday.com Ref# 94666

Account Executives: Req. Any Associate degree Wage $56,618/YR Mail resume: CM Hair, Inc. 17155 Von Karman Ave. #107, IRVINE, CA 92614

Asia Pacific Capital Company seeks Fin. Analyst. Perform fin. modeling/monitor project devel. Salary $79,789/yr. Worksite: Los Angeles, CA. Mail resumes to: 515 S. Figueroa St. #1850, Los Angeles, CA 90071

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Employment

Assurance Advisor, Audit Asset Management (Financial Services Office) (Manager) (Multiple Positions), Ernst & Young U.S. LLP, Los Angeles, CA. Provide audit services, demonstrating to asset management clients that there is real value in the audit process, above and beyond the regulatory mandate. Travel required up to 50%. Employer will accept any suitable combination of education, training, or experience. $106,975 per year. For complete job description, list of requirements, and to apply online, go to: ey.com/en_us/careers and click on "Careers - Job Search", then "Search Jobs" (Job Number - 1420315).

SR FINANCIAL ANALYST: AbbVie US LLC in Orange Co, CA seeks qual. SR FINANCL ANLYST. Update projctn model, preparing scheds, submttng projctn into Long View app, compltng templts to Corporate FP&A for consolidation, & preprng presnttns for Sr mgmts review. Bachelor's degree or foreign acad equiv in Accounting, Bus Admin, Financ, or a highly rel fld w/ at least 5 yrs of exp. In the alt, master's degree or foreign acad equiv in aforementioned fld w/ 1 yr of exp. Each alt w/ 1 yr of exp in: (i) supprtng the forecstng, plannng, & reprtng for assigned bus segment (i.e. monthly forcst, Plan & LRP); (ii) perfrmng quarterly anlyss, reprtng & forcst of Standard COGS & other COS deviations utlzng SAP; (iii) devlpng & mangng a 3-year forward looking demand forcst model utlzng updated market data & adv excel modeling skills to determine best est by month & by seasonal trends; (iv) provdng in-depth anlyss of bus results, idntfyng emerging risks & opps & regularly comm findings to sr mgmt utlzng ThoughtSpot, Tableau & Power BI. Emp will accpt any suit combo of ed, train or exp rel to job opp. An EOE. 40 hrs/wk. Salary: $83,500 to $163,500 per year. Respond by email to: AbbVie Inc./ Attn: L. Borre, job-opportunities@abbvie.com. Refer to ad code: ABV-US-010-LB.

Food Service Manager (Anaheim, CA) Manage and coordinate Korean BBQ chicken franchise restaurant. Associate degree in business/food service related. $50544/yr. Resume to: New Day F&B Inc. 681 N Euclid St, Anaheim, CA 92801

Graphic Designer (Commerce, CA) Translate client needs and branding strategies into design strategies. Design visual concepts using graphic design tools including design software. Develop graphics & layouts for product illustrations, company logos, and Web sites. 40hrs/wk, Bachelor's degree in Graphic Design / Animation or related required. Resume to Moira Cosmetics, Inc Attn. KIM, John, 2230 S TUBEWAY AVE, Commerce, CA 90040

Graphic Designer (Commerce, CA) Design graphics across media platforms. Bachelor's in graphics or media design related. $54829/yr. Resume to: Gly Inc. 5701 S Eastern Ave #600, Commerce, CA 90040

Leora Kadisha LLC seeks Household Manager in Beverly Hills, CA. Role req's: flex schedule (AM/wknds); live-in care; Span. & Eng. lang. skills; High School diploma; 2 yrs FT exp. in childcare related role; 20% dom. or int'l travel. Salary: $38,168 + bonus eligibility. Send resumes to: LKadishaEmployment@gmail.com

INFRASTRUCTURE PRODUCT MANAGER. Cross-functional role in coordinating company automatization efforts across 30+ blockchain protocols, facturing infrastrucre level impact of decisions on various teams and operational goals. Manage end-to-end delivery of core infrastructure systems, including node deployments and monitoring. Identify technical and business requirements that impact onboarding and monitoring for new and existing protocols, ensure monitoring and alerting exists to meet SLA based on risk profile of the protocol, maintain an up-to-date infrastructure roadmap and delivery schedule. Manage dependencies, establish requirements, track execution, aid with documentation, user support and internal training. Handle wallet secrets and collaborate with engineers on storing and management of technology (US-based for ISO compliance). Conduct market research on usage and application of crypto products in a real-world environment in order to define User Programs. Experience in DevOps or CloudOPs, Ansible, Terraform, Vault, Grafana, Gitlab, blockchain protocols and border crypto currency ecosystems working closely with sales and marketing and help define improved market strategies. 40 hours week/ fulltime, $140,000 per year. Master of Science and Information Systems required. Attn.: Corinne Smith, BLOCKDAEMON INC, 1055 West 7th Street, 33rd Floor, Los Angeles, CA 90017.

Employment

Limsons IT Services, LLC., is seeking 6 (FT) professionals (40 HW) for 5 Application Developers & 1 Software Developer positions at 555 W 5th Street, Floor 35, Los Angeles, CA 90013 for a competitive salary. Application Developer's: (5 Positions) Analyze, Design, Develop, and Test application development using QlikView 12, QlikSense 3.2, MY SQL, SAAS, Excel Spreadsheets, NPrinting 17.2. QMC Server, ASP.NET, C#, AJAX, HTML, CSS, Java, Java Script, Selenium Web Driver, TestNG, SOAP. Salary $102,544.00 per annum. Educational Requirements: Master's in Comp Sci or Info Tech or Information Systems Security or Engg(any). Software Developer (1 Position): Analyze, Design, Develop, and Test application development using Java 1.8, Spring Core, REST, Spring MVC, JavaScript, AngularJS, Node JS, Npm, Oracle, AWS, and IntelliJ IDE. Travel within the USA required. Salary $102,544.00 per annum. Educational Requirements: Master's in Computer and Information Science or Comp Applications + 2 Yrs of experience as Comp Software Professional. Travel within the USA is required for all positions. We offer comprehensive benefits. To apply send your resume to the above address.

Arch Insurance Group, Inc. sks Senior Underwriter, Professional Liability (Western Region) (Los Angeles, CA): undr drctn of AVP, Prfssnl Lblty, anlyz & evlt dgr of rsk & dtrmn acceptnc of ins polcs for Errrs & Omssn & Cybr Lblty accts for cmpns w/rev in excss of $1 blln. Min reqs: Bach dgr or frgn eqvlnt in econ, bus, fin, acctng or rel + 2 yrs of exp in the job or in cmmrcl prfssnl lblty/cybr lblty undrwrtng. Exp mst incd undrwrtng accts for cmpns w/rev in excss of $1 blln. Mst hv knwldg of SQL, slsfrc & data mngmnt systms. Invlvs the oppty to telecmmt w/in the Los Angeles, CA area up to 2 dys/wk, as feasible. Salary: $103,000 - $125,000/year, M-F, 40 hours/per week. Mail resumes to Arch Insurance Group, Inc., Kelsey McElroy, HRBP at: 210 Hudson St., Ste 300, Jersey City, NJ 07311 w/ref: Sr. Underwriter, Professional Liability.

Vice President, Investment Team - Santa Monica, CA. Source & execute private equity investments. Provide analytical, strategic & project mgmt support to the co's portfolio companies & investment partners. Originate, prioritize, analyze, evaluate, & underwrite new investment opportunities. Evaluate new investment proposals. Prep investment presentations, fin'l models & asset mgmt plans alongside deal teams & present to investment committees w/ senior team members. Reqs Bach's deg or foreign equiv in Finance, Economics, or a related field, plus at least 2 yrs of work exp at a private equity firm, analyzing & supporting private equity transactions & assisting in the mgmt of portfolio companies. The base annual salary for this position is $200,000/yr. Mail or email cover & resume to Annie Chau, Chief Operating & Compliance Officer (info@angelesequity.com), Attention: Code AEPVP22, Angeles Equity Partners, LLC, 2425 Olympic Blvd, Ste 660E, Santa Monica, CA 90404.

Lighting Designer: Sean O'Connor Lighting in Los Angeles, CA. Lighting design firm for commercial, hospitality and residential projects with tasks of lighting calcs, renderings / drawings & ensuring compliance with applicable codes / regulations. Req'd master's degree in Lighting Design and proficiency in AGi32. AutoCAD. Revit, Sketchup, Rhino. V-Ray, and Adobe Photoshop/In-Design/Illustrator. Resume to: info@seanoconnorlighting.com. Attn:# 527465, or 12955 W Washington Blvd., Los Angeles, CA 90066

Electronic Arts, Inc. has job openings in Marina Del Rey, CA:
Senior Lighting Artist (92211): Craft lighting schemes for indoor and outdoor environments. Telecommuting Permitted. Salary: $113,300 - $171,700/year EA offers a package of benefits including paid time off, medical/dental/vision insurance, and 401(k) to eligible employees. Certain roles may be eligible for bonus and equity. To apply, submit resume to https://www.jobpostingtoday.com/ and reference respective ID#9221. Employment and background checks may be required.

Logistics Specialist (Carson, CA) Logistics operation and business performance analysis. Bachelor's in Business or related. $55370/yr. Resume to: CALKO Transport Company Inc. 21950 Arnold Center Rd #200, Carson, CA 90810

Office Manager: Plan office work schedules and issue assignments to the employees. HS diploma/GED + min. 2 yrs exp. in managerial or supervisory position. Mail resume to TOP ZET INC at 9718 Walker Ct, Cypress, CA 90630; Attn: Zolzaya Enkhbayar

Employment

DESIGN MANAGER: F/T w/ Bach deg in Fine Arts or Advertising + 1 yr exp as Lead Designer to create audio/visual promos for clients. Mail Resume to Pico Events LA Inc, 20969 Ventura Bl. #208, Woodland Hills, CA 91364.

MANAGER, STRATEGIC SOURCING SPECIALTY TOOLS
Snap-on Incorporated, City of Industry, CA - Execute all production planning activities. Req Bach in Eng Mgmt, Eng, Logistics, Bus, or rel disc + Six Sigma Cert + 10 yrs exp. Req less than 10% dom travel to local vendors + suppliers. Exp may be gained conc. Submit resume & comp online app @ https://snapon.com / Click 'Careers' / Search Job ID: 2023-13547

Manager, Clinical Data Management (Science 37, Inc; Culver City, CA): Responsible for the management of clinical data. Supervise six (6) Data Managers. Telecommuting permitted from anywhere in the U.S. Salary: $145,000 - $155,000 per year. Send resume to: Katie Norris, Science 37, Inc., 600 Corporate Pointe, #320, Culver City, CA, 90230.

MGR, R&D
Pharmavite LLC has an oppty in Valencia, CA for a Mgr, R&D. $171,720.00/yr to $210,100.00/yr. Email resume w/Ref# VALBPA to PHVjobs@pharmavite.com. Must be legally auth to work in the US w/o spnsrshp. EOE

Senior Project Manager at InvestCloud in West Hollywood, CA: Own overall project delivery of FinTech products & custom SW. $122K-$240K per year. Can work remotely from anywhere in U.S. CV to: agiummo@investcloud.com

E-Commerce Marketing Specialist sought by Bangkit (U.S.A.) Inc. to execute e-commerce projects, conduct online marketing initiatives, participate in the development and implementation of online marketing strategy, etc. Salary: $60,715 per year. Job site: El Monte, CA. Resume to 10511 Valley Blvd., El Monte, CA 91731. Attn. HR Dept.

Market Research Analyst/ Marketing Specialist sought by an active talent management and production company. Worksite: Culver City, CA. Master's degree req. in Fine Arts Producing for Film, Television and New Media or, any other closely related + documented 12 mos. exp. in a closely work related internship environment. Salary: $29.19 /hr, 40 hrs. weekly. Mail resume to: CEO, Authentic Talent & Literary Management. LLC. 20 Jay Street, Suite # M17, Brooklyn, NY 11201.

Market Research Analyst and Marketing Specialist for property maintenance & remodeling co. Mail to Spring Towers LLC, Spring Towers LLC, LA, CA 90014.

Marketing Specialist (Job Site: Vernon, CA), Pol Clothing, Inc. B.A. req'd. Salary: $44,803/yr. Resume to 4920 S. Soto St. Vernon, CA 90058

Media Programming Director for non-profit Christian tv station. Mail to Logos Missionary Services, 17431 Roscoe Blvd., Northridge, CA 91325.

Sound Designer: Separate voice from background noise & mix narration w/ soundtracks selected. HS diploma/GED + min. 2 yrs exp. in Sound Designer, Sound Engineering Technician, or related. In alt., HS diploma/GED + min. 2 yrs study in Music, Music Production, or related. $78,333/yr. Mail resume to Advanced Research Center, Inc. at 1020 S Anaheim Blvd, Ste 316, Anaheim, CA 92805; Attn: Ms. Yi

NANNY –Santa Monica/CA - FT 6 mos exp to prvd childcare in a prvt household. Resume to 1437 Princeton St Apt 1 Santa Monica Ca 90404 Attn: Mr Nova

Office Assistant to perform clerical functions. Mon-Fri 40hrs/wk. Salary: $32,843/yr. Mail resume to Gondim Law Corp., 2121 Avenue of the Stars, Ste 700, Los Angeles, CA, 90067.

Braga Financial Services has an opening for Office Assistant. HS or equiv +2 yrs relvnt admn exp. FT. M-F. Loc: El Segundo, CA. Mail resume to: Attn. Braga, 840 Apollo St. Suite 100. El Segundo, CA 90245 or email to info@bragafinancial.com.

Office Coordinator: Provide customer (parents/students) support by handling feedback, complaints, requests, & resolving difficult problems. App must have HS diploma/GED + min of 2 yrs of exp in managerial or supervisory position. $69,368/year. Mail resume to EPLEX, INC. at 6940 Beach Blvd. Unit D-212, Buena Park, CA 90621 Attn: Ms. Lee.

Operations Manager: Req'd Master's in Bus. Admin. or Rel. Wage: $97,344/Yr. Mail Resume: K1 International, Inc. 2088 S. Compton Ave. LA, CA 90011

JUMBLE

THAT SCRAMBLED WORD GAME
By David L. Hoyt and Jeff Knurek

Unscramble these Jumbles, one letter to each square, to form six ordinary words.

KAHNES

DNOIEI

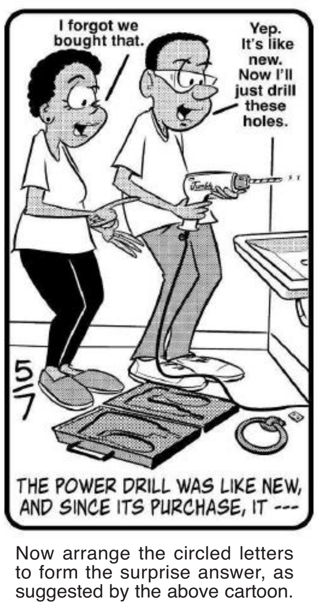
GONLOB

JADINO

CEFTFE

RHAWTT

Get the free **JUST JUMBLE** app • Follow us on Twitter **@PlayJumble**


I forgot we bought that.
Yep. It's like new. Now I'll just drill these holes.
5/7
THE POWER DRILL WAS LIKE NEW, AND SINCE ITS PURCHASE, IT ---

Now arrange the circled letters to form the surprise answer, as suggested by the above cartoon.

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PRINT YOUR ANSWER IN THE CIRCLES BELOW

Irony of wildfire on tribal lands

[**Cultural burns,** from B1] Americans are among those most affected.

Indigenous residents are three times more concentrated in California census tracts that see fires most frequently and where the most acreage burns, according to a study by UC Irvine researchers that was published in the International Journal of Environmental Research and Public Health.

Members of the Karuk Tribe lost homes when the 2020 Slater fire burned hundreds of properties in Siskiyou County.

The following year, the Mountain Maidu saw their Greenville Rancheria office and health facilities destroyed and the landscape severely damaged when the Dixie fire tore through the heart of their homeland.

In July, members of the Southern Sierra Miwuk Nation were displaced by the Oak fire, which destroyed more than 100 homes in Mariposa County. The following month, the fast-moving McKinney fire — which killed four people — destroyed a building that housed Karuk tribal archives and resulted in a massive die-off of fish in the Klamath River, a hub of ceremonial activities.

For Vasquez and other Southern Sierra Miwuk Nation members, recovery has been complicated by a 40-year legal battle for federal recognition. As an unrecognized tribe, the group is ineligible for many types of government aid. Its operations are supported by volunteer work, donations and grants received through its associated nonprofit, the American Indian Council of Mariposa County, which raised more than $100,000 through an Oak fire relief fund.

"We have a lot of people left with nothing," said Clay River, who at the time of the fire was director of the Miwumati Healing Center, which serves as the hub for tribal health and social services. "Some people weren't even able to make it home to try to get stuff, so they have the car they were driving and the clothes on their back — that's it."

The fire damaged cultural sites, including prehistoric roundhouses and bedrock mortars where acorn grinding took place, said Waylon Coats, vice chair and cultural resource manager of the Southern Sierra Miwuk Nation, who worked as an archaeologist after the fire. Flames severely scarred the land and destroyed resources that were once available for gathering.

The practice is central to tribal culture, said Coats, who recalled how when he was a child, members of the tribe would gather materials used for making baskets, hunting and medicine. Burning was performed to help those tradespeople collect the best supplies possible, he said.

"We didn't call it cultural burning," he said. "We just called it taking care of the land."

Community members would burn around deer grass to allow for new growth and to help other native plants thrive. They would burn litter off the ground of oak groves so young trees could sprout up. They would set fires to keep areas around living quarters clear of debris and to improve hunting conditions.

These burns once occurred in and around hundreds of Southern Sierra Miwuk villages that dotted the Yosemite Valley and other areas of Mariposa County.

But in 1850, as the Gold Rush transformed the area into a mining free-for-all, the Legislature passed a law that essentially codified the slavery of Indigenous people, facilitated their removal from their lands and prohibited the use of cultural fire. At around the same time, state-sponsored militias undertook efforts to exterminate the people.

Once Yosemite National Park was formed in 1890, the Southern Sierra Miwuk who had survived were no longer allowed to gather there or help manage the landscape.

"They were treated as if they had no historical knowledge by the people that were coming in to quote-unquote 'preserve' the land," River said.

The last Southern Sierra Miwuk were not removed from Yosemite Valley until 1969, when park staff burned all but one of their few cabins, under the guise of fire training. Those who were displaced included Coats' father and grandmother; she is one of the oldest living elders and can still recall the trauma.

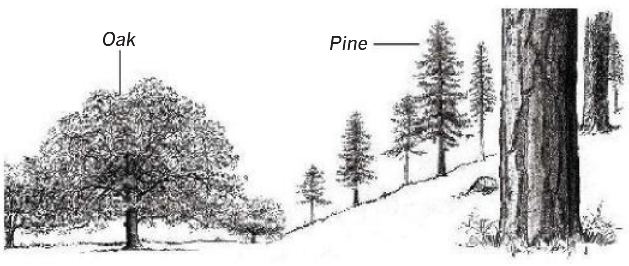
By then, the landscape surrounding the park had been transformed.

What was once an interconnected mosaic of burns painstakingly conducted during different seasons for different purposes had been subdivided into neighborhoods, private ranches and industrial timber holdings whose owners had varying approaches to maintaining the land.

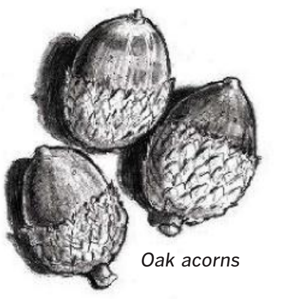
Now, many of the largest, most fire- and drought-resistant trees have been logged, and denser stands of younger trees have grown in their place. No longer subjected to regular culling, invasive plants have formed fuel ladders capable of carrying flames into the canopy. Pockets of forest haven't seen any fire, intentionally or naturally sparked, in nearly a century. Hotter, drier conditions resulting from climate change have helped ensure that this dense vegetation is primed to burn.

Trees of life

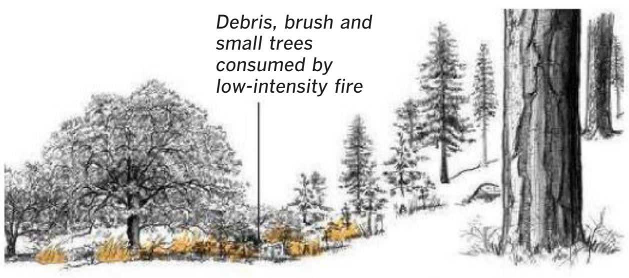
Early European explorers of California consistently described open, park-like woods dominated by oaks in areas where the forest transitions to a zone mainly of conifers such as pines, fir and cedar.



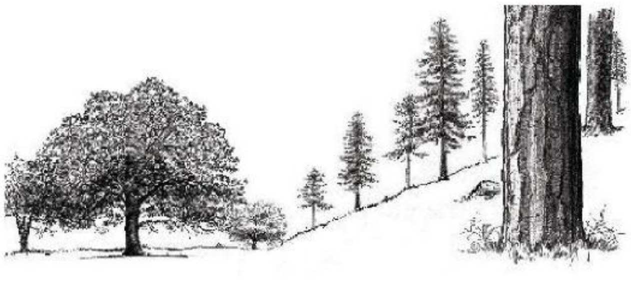
The park-like woodlands were no accident. For thousands of years, Indigenous people have tended these woods. Oaks are regarded as a "tree of life" because of their many uses. Their acorns provide a nutritious food for people and animals.


Oak acorns

Indigenous people have used low-intensity fires to clear litter and underbrush and to nurture the oaks as productive orchards. Burning controls insects and promotes growth of culturally important plants and fungi among the oaks.


Debris, brush and small trees consumed by low-intensity fire

This stewardship reduced the risk of devastating wildfires. Periodic clearing of underbrush and understory tree growth reduces ladder fuels that can channel flames into the treetops.



Times reporting, USDA report

PAUL DUGINSKI Los Angeles Times

Fire officials cited these conditions as factors in the growth of the 19,000-acre Oak fire, which they described as driven primarily by heavy fuels, including conifers killed by drought.

Without federal recognition, the Southern Sierra Miwuk Nation has no land on which to practice burning. It is ineligible for funding that's available to other tribes for land stewardship, education, job placement and training, cultural preservation work, and community and economic development. Unlike members of other tribes who served as cultural monitors on the Oak fire, Coats was ineligible to be paid for his work.

The tribe petitioned for recognition in 1982, four years after the federal government created the process for doing so. During the protracted proceedings that followed, members have provided thousands of pages of evidence proving their descent from the Miwuk people, who signed at least two treaties with the United States in 1851 and 1852, said attorney Stephen V. Quesenberry, who has been involved in the tribe's legal representation since 1984.

Most recently, in 2018, the assistant secretary for Indian Affairs issued a proposed finding that recognition be denied, saying the Southern Sierra Miwuk had failed to prove they exist as a distinct Indigenous community. The tribe has until May 10 to respond.

"In my opinion, this is an absurd finding," Quesenberry said. "It's deeply flawed."

The proposed denial perplexed even some who had been involved in drafting or reviewing it, including three former employees of the Office of Federal Acknowledgment, who submitted letters publicly criticizing it shortly after it was published. Two of the letters stated that the office had drafted several findings in favor of the tribe, but the decision appeared to have been changed after it was submitted to the Office of the Solicitor for review.

"At some point during OFA's lengthy review process (8 years?), enough evidence to reach a positive determination became not enough evidence and a negative determination," wrote Mark A. Nicholas, a historian who served on a three-person team that evaluated the petition. "What happened?"

The proposed denial disregards the Southern Sierra Miwuks' long relationship with the National Park Service, which recognizes them as among the original tribes of Yosemite, Quesenberry said.

In general, he said, the federal acknowledgment process is fact-intensive and expensive. Its regulatory framework seems designed to defeat petitions, especially those from small California tribes that lack the funds to retain the attorneys and experts necessary to navigate the complex regulations, he said. Just one California tribe, the Death Valley Timbisha Shoshone, has won acknowledgment through the process in the 44 years since it was created, and that was in 1983.

"The underlying problem is the federal government has never really acknowledged its role in the destruction and dispossession of the California Indigenous people," he said. "And so when you have a process in which you have to go back to the same government that historically was instrumental in the destruction of your culture and dispossession of your lands, which I believe is a clear conflict of interest, it's a problem. The process is not a fair process."

The Southern Sierra Miwuk community's recovery from the Oak fire has been buoyed by donations from tribes around the state that have more resources, said Vasquez's husband, Kevin Spach, 38, who is working as a tribal fire case manager.

"They understand the situation of a community without federal recognition," he said. "In this instance, the money they gave made up for that in a big way."

Still, it will be difficult for people to resettle nearby because there simply isn't enough housing in Mariposa County, let alone affordable housing, River said. The market surged as remote workers flooded the area during the COVID-19 pandemic. Due to its proximity to the national park, a proliferation of vacation rentals has reduced availability and driven costs higher.

"Everything is geared toward Yosemite and tourism, so there's no cap on short-term rentals," River said. "And this community is extremely low income, so folks have even been moving out of their own homes and living in their garages so they can turn their house into an Airbnb so they can continue to live here."

Some who lost property were uninsured because they lived traditionally in prefabricated sheds, yurts or unregistered multigenerational homes, or because their carriers had dropped them or raised rates to unaffordable levels.

"So, in a sense, they will be once again displaced — gentrified out," River said. "And this is going to impact us for many years to come."

When the fire approached, Vasquez's husband was able to round up their animals — two cats and two dogs, one of which he had to pull from beneath their yurt — and escape under a glowing red sky.

Flames soon destroyed their home and solar panels and badly burned their well pump and electrical connections. They later returned to find their 1,500-plant pollinator garden incinerated and the massive, ancient manzanitas atop the mountain gone.

Vasquez's father, Paul, had driven a truck for more than a decade to pay off the land. He installed a mobile home and planted trees that bore mulberries, figs, apples, pears and pomegranates.

Paul Vasquez, who called himself "Yosemitebear" on social media, became an early internet celebrity and folk hero after a 2010 YouTube video of his joyous reaction to a double rainbow over the property gained more than 50 million views. Irene and her husband moved to the property after Paul died from a pulmonary embolism two years ago.

Although they want to remain close to the community and honor the emotional connection Irene feels with her late father, she fears the land won't recover. It was further damaged by a series of powerful atmospheric river storms that sent silt flowing down the mountain because there was little surviving vegetation to hold the soil in place.

"It's forever changed, altered, because it burned so hot," she said.

Although the state has provided some assistance, she is not eligible for loans to build or buy a house that would be available to her if the Miwuk were federally recognized, she said.

"It just feels like justice doesn't happen for us, isn't happening for us," she said. "And it doesn't feel like it's getting any easier."

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Los Angeles Times

Employment

Paralegal to assist lawyers in preparing legal documents & case planning. Mon-Fri 40hrs/wk. Associate degree in Law or related field of study OR 24 mos. of experience req'd. Salary: $69,077/yr. Mail resume to Gondim Law Corp., 2121 Avenue of the Stars, Ste 700, Los Angeles, CA, 90067.

Assistant Regional Planner (LA, CA) Collect/analyze data for transportation planning. Master's in Urban Planning or related. $68890/yr. Resume to: Southern CA Assoc of Govts, 900 Wilshire Blvd #1700, LA, CA 90017

SUSTAINABILITY SPECIALIST (ASSOCIATE PRINCIPAL) Introba Inc, is accepting resumes for Sustainability Specialist (Associate Principal) in Encino, CA. Responsible for new sustainability work and take lead on implementing a system and developing a structure to improve on process of project delivery while ensuring relevant resources, delivery tools and documentation are kept up to date, organized and accessible. Remote work/work at home may be permitted within commuting distance of the Encino, CA office. Annual Salary: $151,480 - $218,300. Mail resume to Introba Inc, Attn: Andrew Reilman, 15760 Ventura Blvd #1902, Encino, CA 91436. Must reference Ref. LR-NJ.

Sensata Technologies, Inc. has an opening for a New Product Development Process Engineer in Thousand Oaks, CA to dev. new prod. proc. & adapt existing prod. proc. for the assy. and test. of aerospace sensors meeting make site KPI's. Bach. deg. (or foreign equiv.) in Elec. or Mech. Eng'g + 5yrs exp. in elec. test. design, process dev., laser welding, resistance welding, mach. auto. dev. req. Up to 10% local/int'l travel. 15-20% WFH. Salary Range: $114,887.16 to $127,820.00/year EOE. Must have permanent work authorization in the U.S. Apply at sensata.com/careers referencing Job ID 6305386.

Employment

Senior Product Designer sought by Endpoint Technologies, LLC in El Segundo, CA. Instrumental in delivering innovative, compelling, coherent user experiences for our consumers. BS + 1 yr. exp. $71,240 to $120,000. Telecommuting Permitted. Resumes to clcarter@firstam.com . EOE.

Program Director: Lead provision of services to support students w/learning differences. Reqs Master's in Education w/10 yrs exp in higher ed. Must be authorized to work F/T in US without employer sponsor. May req. up to 5% US travel. Hybrid remote. Pay scale $124,857.10-$128,348.44/yr. Location: Los Angeles CA. Email resume w/"4116.502ah" in subject line to University of Southern California, academicoperationshr@usc.edu

Project Coordinator sought by Wimberly Allison Tong & Goo N.A. Inc. in Los Angeles, CA to provide internal CAD and BIM services and support dsgn technology users & the dvlpmt, implmtn & maintenance of s/ware usage standards based on specific project need. Req: BS + 4 yr. exp. Salary Range Offered: $78,395 - $100,000 / yr. Apply online, submit resume & portfolio through www.watg.com/about/careers/ REF RP23

Project Management Specialist, Santa Fe Springs, CA: Communicat w/company superiors deter project objectiv&requirts. Devel, update project plans incl objectives, schedules, funding, staffing. Create project status present to customers, serve as client contact. Assgn duties to project persnl. Conf w/project persnl ident&resolve problems. Yearly salary $82,202. MS in Management. Fax res The Natural HBC Group LLC 9492639080

You're connected.
Los Angeles Times

Employment

PROJ MGMT SPCLST GumGum Inc. has an oppty for a Sr Prdct Mgr, Ad Tools. $175,099.92/yr to $181,000.00/yr. May wrk from our HQ office in Santa Monica, CA or reside anywhere in the US and wrk remotely from home. May wrk at other US locatns not prsntly known. Email resume w/Ref# SMSDA to hiring@gumgum.com. Must be legally auth to work in the US w/o spnsrshp. EOE

Austin Commercial L.P. seeks Project Manager I in Los Angeles, CA to plan, sched & coord construction projs, incl cost accounting & billing procedures, procurement, & liaison w/ owners, architects, subcontractors, & suppliers. Reqs Master's degree in Civil Engineering, Construction Mgmt, or a related field & 2 yrs of exp working in construction projs. Exp must incl working w/ CMiC, BIM 360, Navisworks, InEight Completions HQ, Bluebeam; Primavera P6, & MS Project. OR Bachelor's degree in Civil Engineering, Construction Mgmt, or a related field & 5 yrs of exp working in construction projs. Exp must incl working w/ CMiC, BIM 360, Navisworks, InEight Completions HQ, Bluebeam; Primavera P6, & MS Project. $142,147.00 per year. Multiple positions available. Email resume to careers@austin-ind.com

Public Relations Specialist. Req'd: Bachelor in Liberal Studies, Public Relations, Political Sciences, or rel. Wage: $45,698/Yr. Mail Resume: JC Sky, Inc. 2420 S. Grand Ave., LA, CA 90007

Int'l Auto Trader/Distributor seeks a Market Research Analyst. High School Diploma/GED + 2 yrs. of exp as Market Research Analyst, Marketing/Sales Associate or related req. Salary: $44,803/yr, Worksite: Cypress, CA. Send resume to Toprank Motorworks, Inc.: 5595 Corporate Ave, Cypress, CA 90630 Attn: Mr. Kosuge

Los Angeles Times

Employment

Crabel Operations (Los Angeles, CA) seeks a Researcher to employ statistical methods & machine learning in support of research & trading strategy development. May work remote 40% of the time. Salary: $200,000/y. Submit resume to resumes@crabel.com, ref. Job ID: Researcher2023 in the subject line.

Thai Food Cook
Siamese Orchids, LLC DBA Siamese Garden seeks to fill the position of Thai Food Cook to cook Thai dishes (Job Code TC808) at its location in Marina Del Rey, California. One year experience as a Thai Food Cook cooking Thai dishes is required. Send resumes to Sasithorn Hongthong 301 Washington Blvd, Marina Del Rey, CA 90292.

Driver Sales. Mail resume to: DHA Fasteners, Inc., Attn: David Yoo, 16317 Fieldcrest Ct., La Mirada, CA 90638.

Experian Information Solutions, Inc. in Costa Mesa, CA is seeking to fill the position of Senior Sales Operations Analyst for supporting the sales teams with data and analytics to help them discover insights and trends within their territories. Role incl. a comprehensive benefits pkg including hlth, life and disability insurance, PTO incl 12 paid holidays & parental & family care leave, employee stock purchase plan and 401(k) plan w/ company match. Send resumes and salary inquiries to Amy Harmon, HR, via email at Amy.Harmon@experian.com. Must reference job code: 20596.425

Secretary: Is the first point of contact dealing with all correspondence, emails & phone calls by arranging appointment work consultations for potential clients. Send ad/resume Attn: Jorge Assis to Sold Out Mgmt, 4277 Kraft Ave., Studio City, CA 91604

Employment

SECURITY
SECURITY
$15-$18.50 hr no exp nec. will train, pt/ft all 3 shifts in LA , OC. 8a-6p 7 days. Montebello 323-889-1922

Senior Systems Analyst - Epic Revenue Cycle (City of Hope National Medical Center; Duarte, CA): Analyze and develop software applications, and troubleshoot software build issues, operational issues, and other technical issues. Salary: $100,464 – $160,732 per year. How to apply: https://www.cityofhope.org/careers. Req. #: 10021041

Mobile Programming LLC. in Agoura Hills, CA seeks Software Developers II to dsgn and dvlp Amazon Fire TV and Apple TV apps. No trvl; no telecom. Job duties are proj-based & performed on long term assignments @ unanticipated sites w/i U.S. which may req. relo @ end of each proj. Salary: $124987/year. Email CV: humanresources.us@mobileprogramming.com with job# SW 2

CSS Payroll Co, L.P. (Los Angeles, CA) seeks Sr. Software Engineer (Money-Platform) to collab w/ Prodct Mgrs, Desgnrs, & Frontend Engnrs to concptualze & dvlp new sftwre featrs for growng custmr base. Undrstnd reqs for money-pltfm from prodct teams in var divisns. Reqs Bach in CompSci, Comp Engg or rltd fld +5yrs post-Bach progrssivly resp exp in pos offrd or in sftwre dvpmt or sftwre engg pos. All reqd exp mustve incld dvlpng & operatng IT sys usng commn lnguags incl C++, C#, Go, Java, or Pythn; wrkng w/ dstrbutd sys, microsrvcs IT wrkflws, query optmzatn tchnqs, storage, netwrkng, & makng techncl archtcture decisns; wrkng thru full SDLC from dsgn & implmntn to testng & dploymt; explaing cmplx sftwre engg topcs to othr engrs, dsgnrs, prodct mngrs, & suppt teams; wrkng w/ data structres, algrthms, threadng, & informatn retrievl. Telecommtg permittd from any US locatn. Salary $182,670/yr. Email res to catarino.ruiz@cloudkitchens.com

Employment

S/W DVLPR Molina Healthcare, Inc. has an oppty for a Lead Engr, Apps. $147,410.00/yr to $180,324.00/yr. May wrk from our HQ office in Long Beach, CA or reside anywhere in US & wrk remotely from home. May wrk at other US locatns not prsntly known. Email resume w/ Ref# LBPBO to recruitment@molinahealthcare.com. Must be legally auth to work in the US w/o spnsrshp. EOE

SOFTWARE DEVELOPER (corporate title: Senior Android Developer) job open @ Fox Cable Network Services, LLC in Los Angeles, CA. Telecommuting permitted from any location in U.S. Pursuant to state & local pay disclosure rqmts, pay range, w/final offer amnt depndnt on educatn, sklls, exp & locatn is: $169,950 - $186,945/yr. Full details & rqmts, and to apply, visit our website at www.foxcareers.com. Job #R50022137.

SOFTWARE DEVELOPER (corporate title: iOS Engineer) job open @ Fox Cable Network Services, LLC in Los Angeles, CA. Telecommuting permitted from any location in U.S. Pursuant to state & local pay disclosure rqmts, pay range, w/final offer amnt depndnt on educatn, sklls, exp & locatn is: $147,410 - $162,151/yr. Full details & rqmts, and to apply, visit our website at www.foxcareers.com. Job #R50022150

UI/UX Designer sought by Snap Inc. (Santa Monica, CA) *Hybrid work permitted - Snap practices a "default together" approach & expects team members to work in Santa Monica ofc at least 80% of time (avg 4 days/wk). Rsrch trends of AR mrkt & users behavior. Dsgn products that provide value to users/brands. Base salary: $165,000-$230,000/yr. Eligible for discretionary performance-based bonus award. Eligible for equity in form of RSUs. Our Benefits: https://careers.snap.com/benefits. Email Resume: apply2snap@snap.com. Ref. Job Code #UIUXD-0423-JY. EOE.

Employment

Gameplay Programmer (Burbank, CA) Insomniac Games Inc.: Dsgn new features w/in an established framework, incl srvr functionality. Reqs Master's in CS, Comp Eng'g, or rel. fld or equiv, & 2 yrs of exp dsgn'g, dvlp'g, & implementing gameplay features using C++. Prior exp must incl 2 yrs of exp wrk'g w/ dsgnrs & artists to implement ideas, providing tchncl, creative, & scheduling fdbck, & expanding & adapting dsgns to meet proj goals; wrk'g w/ commercial content creation packages, incl Maya & 3DS Max; util'g app prog'g languages incl C/C++, source control standards, & procedural & object-oriented prog'g paradigms for performing tchncl sw for video game dvlpmt proj's; uti'g fundamental data structures incl Array, stack, & HashMap, & algorithms incl data traversing, sorting, access, & mapping in order to abstract specific feature req'mts to general prog'g concepts, data representation, & algorithm implementation; & util'g comp arch. & sw optimization tools incl Engine Profiler, Frame analysis, & GPU Debugger in order to optimize code, art assets, hw features to have better performance & optimal visual results, given limited hw computational power. Telecommuting &/or wrk'g from home may be permissible pursuant to co. policies. Salary range: $109,400 - $164,200/yr. Send resumes to SIE-Job-Postings@sony.com & indicate job code MT6507452. EOE.

Software Engineer (Memories Experience) sought by Snap Inc. (Santa Monica, CA) *Hybrid work permitted - Snap practices a "default together" approach & expects team members to work in Santa Monica ofc at least 80% of time (avg 4 days/wk). Dsgn, dvlp & modify s/ware apps & sys. Base salary: $165,000-$230,000/yr. Eligible for discretionary performance-based bonus award. Eligible for equity in form of RSUs. Our Benefits: https://careers.snap.com/benefits. Email Resume: apply2snap@snap.com. Ref. Job Code #SWEME-0423-SL. EOE.

Employment

Taekwondo Instructor: Provide training in the Korean martial art of Taekwondo; 2 yrs. of training; registered as Taekwondo 3rd Dan (Degree) with Kukkiwon; The One Taekwondo, Inc., 26246 Bouquet Canyon Road, Santa Clarita, CA 91350

Tax Data Analyst, Business Tax Advisory (Quantitative Services) (Manager) (Multiple Positions), Ernst & Young U.S. LLP, Los Angeles, CA. Analyze large datasets to determine the impact tax has on clients' business in a post-tax reform environment. Employer will accept any suitable combination of education, training, or experience. $133,200.00 per year. For complete job description, list of requirements, and to apply online, go to: ey.com/en_us/careers and click on "Careers - Job Search", then "Search Jobs" (Job Number - 1422365).

TECHNOLOGY
Solugenix Corporation seeks Scrum Masters for various & unanticipated worksites throughout the US (HQ: Brea, CA) to drive Agile/scrum-based sw adoption across the org & ensure stakeholders adhere to processes. Masters in Comp Sci/Comp Eng/Electronic Eng/any Eng field/ related field +2yrs exp OR Bachelors in Comp Sci/Comp Eng/Electronic Eng/ any Eng field/ related field +5yrs exp req'd. Req'd Tech Skills: Agile, JIRA, DevOps, Git, Project Mgmt Methodologies, PLSQL, Hadoop, JSON, Web Services, XML, SOAP, REST, Kubernetes, Docker, MongoDB, SQOOP, Jenkins, SQL. Telecommuting permitted. $121742-132225/yr. Send resume to: mallory.roth@solugenix.com, Ref: NS

TECHNOLOGY Apple Inc. has multiple positions available in Culver City, CA. Refer to Req# & email resume to jobadv@apple.com: Content Designer (REQ#3161680) Collbrte with cross-functnal teams for innovtve prodcts within the Music & Servcs spce. $106,500 - $160,500/yr. Apple is an EOE/AA m/f/disability/vets.

Employment

Consulting, Technology Consulting, Cyber Security – Incident Response (Manager) (Multiple Positions), Ernst & Young U.S. LLP, Los Angeles, CA. Help clients with their most complex information security needs and contribute toward their business resilience. Requires domestic and international travel up to 50% of the time to serve client needs. Employer will accept any suitable combination of education, training, or experience. $193,600.00 per year. For complete job description, list of requirements, and to apply online, go to: ey.com/en_us/careers and click on "Careers - Job Search", then "Search Jobs" (Job Number - 1423139).

Sr. Solutions Architect (El Segundo, CA): Manage client relationships w/ tech & solutions perspective; oversee devel teams; work closely w/ our UX/Design teams to build pixel-perfect websites from comps & wire-frame documentation; architect & lead the construction of hi-qual, mobile first, responsive web applications; maint existing s/ware applications & assist w/ long-term roadmaps & strategy. Trav to var unanticpt client sites. (Sal $147,410/yr). Req's Bachelor's (or foreign equi. deg.) in Comp. Sci., Electrical Engng or rel w/ 5 yrs progressive exp using at least 7 skills from the following list: Java, Spring, JIRA, Content Management Systems; Cloud Computing, Web Services, Maven, Junit, Hibernate & ASP.Net. Apply HR, Stellar Agency, 1730 E. Holly Ave, El Segundo, CA-90245.

Senior Tools UX Designer. Conduct workflow observation &/or user studies to master existing user exp. Req. 4 yrs exp in job or 4 yrs exp as Designer, UX Designer or in rel. occup. Any suitable combo of educ., training &/or exp. is acceptable. Jobsite: Woodland Hills, CA. Wage range: $139,486/yr-$185,730/yr. Send resume ref#21238 to K. Finnsson, Activision Publishing Inc., 2701 Olympic Blvd, Bldg. B Santa Monica, CA 90404.

Obituaries

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Lawrence Richard DiGioia

June 25, 1965 -
April 21, 2023

LAWRENCE RICHARD DIGIOIA, JR. passed away on April 21, 2023, in Punta Mita, Nayarit, Mexico.

Larry was a devoted husband, son, brother, uncle, godfather, co-worker and friend. Larry's life touched many people from all over the world and he will be greatly missed.

He was born and raised in Brooklyn, New York on June 25, 1965, attended Regina Pacis and Xaverian High School and obtained his bachelor's degree from Pace University in New York City and was a huge New York Giants fan.

He worked as Senior Vice President of Investments at the Global Wealth Solutions Group of Raymond James in Beverly Hills. Before joining Raymond James, Larry was co-founder of The Wilshire Group at Citi Family Office, a team servicing ultra-high-net worth individuals and their families. He began his career in 1987 as an investment advisor at Lehman Brothers and would go on to work for Morgan Stanley Private Wealth Management and Merrill Lynch Private Bank.

Larry was also part of the leadership team at Federal Enforcement Homeland Security Foundation ("FEHSF"). He joined FEHSF in 2019 and served as West Vice Chair. During his time on the Board, he was involved in numerous projects and initiatives, including some of the most successful fundraising events in Los Angeles.

Larry was a longtime resident of Sherman Oaks and a passionate supporter of the biotech industry and finding a cure for cancer. He dedicated his time to Moffitt Cancer Research and was known for his quiet generosity towards people and charities throughout California and Florida. He was also a fine wine and sports car enthusiast.

Larry is survived by his wife Charmaine, together for 35 years, mother Lydia and father Larry Sr., sister Laura Stiles and her husband Baird, nephew Julian, niece Delia and aunt Antoinette. He was fondly known to so many as "Uncle Larry".

The Memorial Service will be held at Church of the Good Shepherd, 504 N. Roxbury Drive, Beverly Hills, California, on Friday, June 9, 2023, at 4:00 p.m.

In lieu of flowers, the family requests memorial donations be made to the following foundations that Larry loved and supported:

Federal Enforcement Homeland Security Foundation

https://www.fehsf.org/donate

Moffitt Cancer Center:

https://bit.ly/444yx5s

Linda Suzanne Friedman

Mount Sinai Mem Parks

Simi Valley 800-600-0076

mountsinaiparks.org

Nobuko FUJIMOTO

(101) beloved mother, grandmother, aunt, and mentor piano teacher passed away on April 23, 2023. She is survived by daughters Kathleen Fujimoto and Carla Fujimoto, daughter-in-law Wendy Parry; surviving daughter-in-law Thelma Fujimoto, son of Kenneth; grandsons Kevin Fujimoto & Justin Fujimoto. Private funeral arrangements have been made.

Carson Rose Funk

May 14, 1992 -
April 28, 2023

Carson Rose Funk, 30, died April 28, 2023. A Celebration of Life will be held on her birthday, May 14, at Emerald Isle, NC. Please message Gina or Peter on Facebook for details and information on lodging.

Carson was born in Forsyth County, NC to Gina Grubbs Funk and Peter Funk, who survive. In addition to her parents, she is survived by brothers, Garrett Funk of Portland, Oregon and Atticus Funk of Hickory, NC and her companion and fiancée, Ben Brewer of Winston-Salem, NC.

She is preceded in death by her grandparents, Douglas W. Grubbs and Mozelle Grubbs and Edward Albert Funk, Sr. and Catherine Elizabeth Funk.

Carson was a graduate of Forsyth Country Day School in Lewisville, NC and of UNC Asheville, where she majored in Theatre Arts. After graduating and working in theater in Asheville, Carson moved to Los Angeles, CA where she worked at the Universal Theme Park. She then began work as an editor and writing consultant, establishing her online presence during the dark days of the pandemic. She recently relocated back to Winston-Salem, and she was working and creating her art and helping her clients up to the end of her life.

Carson Rose Funk loved her dog, Andy, and all living creatures. She was a dedicated vegetarian from a young age, and she led by example the law of love.

Please participate in the online "Three Acts of Kindness" challenge in her honor.

Justine Emma Harari

May 14, 1965 -
April 27, 2023

Justine Harari, the only daughter of Mary McFadden and Philip Harari, passed away in Los Angeles on the 27th of April after a long illness.

She spent her last days in a beautiful hospice and died peacefully with her mother and friends by her side - her father, stepsister, and best friends were with her recently. Her loss will be sorely felt by both her family and her many friends around the world.

Justine died too young but will be remembered for passionately embracing life, love, beauty, and hope. May she rest in peace.

We loved her, and there will be a wake in New York on the 3rd of June.

In lieu of flowers, please donate to breastcancer.org.

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1-800-234-4444

Los Angeles Times

Alice Thomasian Hovey

May 8, 1923 -
April 30, 2023

Exquisite and Elegant

Our beautiful mother, sister, grandmother and great-grandmother left us for the heavenly realm to join her late beloved husband Raymond, who was waiting for her. She leaves behind an extended loving family and countless adoring friends.

Born in Providence, Rhode Island to Richard and Zevart Thomasian, Alice's early years were filled with the warmth and traditional upbringing of Armenian-American life. Alice's family moved to California in 1935.

Bright, alert and academically advanced, Alice was the recipient of several scholarship awards and was valedictorian of her high school graduating class.

Following Raymond's return from military service in World War II, the young couple married and began their long and productive lives together. In addition to the arrival of daughter Christine and son Gary, Ray and Alice became owners of the prosperous Hovey-Dallas Chevrolet Agency.

For many years, the Hoveys were active members of the Bel Air Country Club, enjoying endless rounds of golf with family and friends.

Remembering Alice forever are daughter Christine Hallaian (Frank), son Gary Hovey (Sandy), sister Flo Snyder-Speck; grandson Christian Hallaian (Lauren), granddaughter Chelsea Gallucci (Nick), grandsons Kash and Nevada Hovey; great-grandsons Harrison and James Hallaian and Thomas Gallucci.

A classically trained pianist, Alice's lifelong love of music was always with her. One of her great joys was listening to KUSC's Saturday morning Classical California musical programs. Those wishing to honor her memory may make contributions to the Alice T. Hovey fund established in her name and send to: Classical California KUSC, P.O. Box 80354, Los Angeles, CA 90074-0354.

Marietta Jane Kin

September 6, 1939 -
April 14, 2023

Marietta Jane Kin, of Tustin CA, passed, having been diagnosed with cancer. Born to Hall and Nora Soo Hoo, she grew up in Oxnard and attended the University of Southern California on a four-year merit scholarship. After graduating with honors with a degree in Mathematics, she worked as a research engineer at Rockwell International as one of only a few women in the field of engineering at the time. In 1966, she married Robert Kin and built a life together for the next 56 years in Tustin CA, where she stayed at home to raise their three children. As her children grew older, she devoted herself to assisting other young people working for Tustin Unified School District and privately tutoring students in math. She was a gifted pianist who loved classical music and played weekly during services for Cornerstone United Methodist Church. She was also an avid sports fan. Marietta is survived by her husband (Bob), three children (Michael, Karen, Curtis) and their respective spouses (Jennifer Wang, Tom Sturges, Kim Meyer), and four grandchildren—Ryan, Sarah, Regan, and Kian. Services will be held at 11:30 a.m., on Friday, May 19, 2023, at Forest Lawn in Cypress.

John Andrew Dobson Leake

March 8, 1965 -
April 19, 2023

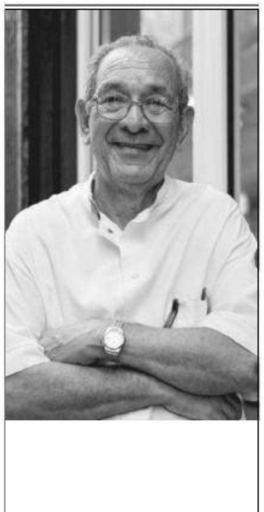
John Andrew Dobson Leake, MD, MPH died in Los Angeles at the age of 58. He was the son of the late Dr. Donald Leake, and Dr. Rosemary Leake. Born in London, Dr. Leake graduated from Phillips Exeter Academy and received his A.B. from Harvard College. After earning a Masters degree in Public Health from the University of California, Los Angeles, he completed his medical degree at the University of California, San Diego Medical School.

Throughout his career, Dr. Leake sought to help those most in need. As an Epidemic Intelligence Service Officer for the Centers for Disease Control, Dr. Leake worked in the Division of Meningitis and Special Pathogens running numerous investigations. He attained a rank of Lieutenant Commander in the U.S. Public Health Service, and over the course of nearly twenty years, he served as Technical Advisor to Ministries of Health in multiple African, South American, and Asian countries. As one of many examples of his work, he established a pathbreaking immunization program, personally traveling through every county of Mali to protect citizens against meningitis.

He then returned to the University of California, San Diego to work at the Rady Children's Hospital, ultimately as a Professor of Pediatrics and a Professor of Medicine. He concluded his career as the Medical Director for Infectious Diseases at Quest Diagnostics, the world's largest medical testing provider.

Dr. Leake excelled at all that he did. He was multilingual, an accomplished chef, and a talented musician. In high school, he was all-New England Junior Pole Vault Champion and in later years, a competitive triathlete, marathoner and cyclist. He was kind, curious, and funny, and cared deeply about his family and friends, climate change, and the peoples of the world.

In addition to his mother, Dr. Rosemary Leake, he is survived by his sisters Catherine Leake, PhD and Elizabeth Leake, PhD, their families, and numerous other loving relatives. A funeral service will be held on April 10th at 11:00 AM at Saint John Fisher Church, 5448 Crest Road, Rancho Palos Verdes, CA. In lieu of flowers, please consider a donation to one of Dr. Leake's favorite charities, the World Central Kitchen. (wck.org)



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Melissa Stafford Mackay

September 21, 1941 -
April 29, 2023

On April 29, 2023, Melissa Stafford (Hetzel) Mackay passed away in Valley Glen, California, at the age of 81 after a long battle with an illness that never claimed her gentle nature and gratitude for life.

Melissa was born in Nyack, New York. She was a member of the first graduating class of Glen Rock High School in 1959 and a graduate of the University of Vermont. At the urging of her sorority sisters, she entered the Miss Vermont pageant and was named Miss Vermont in 1963.

At the Miss America Pageant she was awarded the Best Popular Vocalist scholarship which earned her a spot on the Tonight Show with Johnny Carson. Following college, she joined the Lee Hale Singers on The Entertainers, a variety show starring Carol Burnett and Bob Newhart.

As television production moved from New York to Los Angeles, Melissa was called to work on the Dean Martin show as one of "Dean's Girls". In later years she toured with Burt Bacharach and Danny Kaye, sang with Supersax and the L.A. Voices, The Inner Voices, and in the chorus for many live Oscar productions. As an accomplished studio session singer, she sang on hundreds of film scores including Hello Dolly, Good Will Hunting, Apollo 13, Edward Scissorhands, Amistad, The Little Mermaid and other Disney film scores.

Mackay is remembered by colleagues as "a beautiful spirit with the loveliest of souls, loved by everyone with whom she worked - for her talents, her sweetness, her professionalism".

The name Melissa means "honeybee". True to her name, Melissa brought sweetness into the world, wherever she went. She was a natural-born beauty, musically gifted, skilled at performing, and celebrated in her long, distinguished career. She also devoted 50 years of her life in service to her dear husband, Dave Mackay, acclaimed jazz pianist, composer and beloved partner.

But above all, there is one treasure Melissa valued the most - her faith relationship with Jesus Christ. She believed in Him as her personal Lord and Savior and always looked forward to the day she would meet Him face to face in Heaven. That glorious day has finally come! She's celebrating now with loved ones already there. Hear her sing, "Don't cry for me. Days of darkness are done!" She reminds us of this: "For God so loved the world, that He gave His only begotten Son, that whosoever believes in Him shall not perish, but have eternal life." John 3:16, Melissa's goodbye grace note.

Melissa was preceded in death by her husband, David, her mother, Eloise Wilson, and father, Richard Hetzel. She is survived by her sisters Bonnie Jaffe of Medfield, Massachusetts and Heather James of Hayden, Idaho, nieces Rachael Jaffe-Tocco of New Orleans, Louisiana, Brenda Dawson of Brentwood, California, Marilee Muench of Grangeville, Idaho and nephew David Jaffe of Medfield, Massachusetts.

The family extends a huge thank you to her loving caregivers, especially John "Denver" Alima, who showed professionalism, dedication and compassion on an extraordinary level.

A private burial will be held at Forest Lawn Cemetery in Glendale. Donations may be made in Melissa's memory to the Jewish National Fund (jewishnationalfund@jnf.org) or a charity of your choice.

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latimes.com/placeobituary

Linda Julie Masuoka

May 12, 1949 -
April 23, 2023

We are heartbroken to announce the passing of our sister Linda. Linda was born in Chicago to Dr. Shig and Rose Masuoka and was the second of four children. She graduated from John Marshall High School and attended USC where she earned a Bachelor's degree in Education.

Linda was a teacher in the LA Unified School District for over 40 years and loved teaching. She briefly taught at Ivanhoe and Allesandro Elementary schools. She eventually ended her career at Mar Vista Elementary school, where she was admired by students, parents and faculty.

While teaching, during the summer, she'd work at Orville & Wilber's restaurant or go traveling with friends to Europe, Japan, Hawaii or the High Sierras. Friends describe her as a ray of sunshine, which lit up the room with her energy, outgoing personality and humor.

USC football was her passion; she rarely missed a game on TV. She knew all the players, coaches, rules and the history of USC football. In retirement, she took up golf, and loved it enough to join the woman's club at Sea-aire. She even made a hole in one.

Sadly, she passed away far too soon, from complications of heart surgery. Linda is survived by her siblings Craig (Shirl) Masuoka, Roberta Masuoka and Dr. Rick (Melissa) Masuoka, niece Jennifer Bhang and nephew John Masuoka and many other relatives. A private family service will be held at a later date. In lieu of koden, if you wish, you can make a contribution to the ASPCA or Earthjustice in Linda's name.

Michelle Muñoz

April 1958 -
April 2023

Michelle was born in New Haven, CT and raised in Puerto Rico. She followed in her father's footsteps by going to medical school, choosing ophthalmology and two subspecialties. She spent part of her 20s working in the Middle East, then joined Bascom Palmer Eye Institute as associate professor of clinical ophthalmology. Years later, Michelle moved to California and joined Kaiser Permanente in Woodland Hills.

Michelle was fearless, warm, and often hilarious. She loved to travel, garden, and read, and was an excellent and dedicated physician. She is survived by a son who made her very proud, four sisters, and a huge family who is forever changed by their loss but grateful for so many moments and memories. In lieu of flowers, please consider giving to Doctors Without Borders.

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Los Angeles Times

Arlene Rose Rosenblatt

September 4, 1934 -
April 22, 2023

Arlene showed us all what it meant to be a mentor, a mother, a grandmother and a matriarch. Born in Los Angeles, Rose Arlene Arenson, her life was transformed when she met her beloved Sid when they were 14. After 40 years of teaching and having a transformative impact on her students lives, she retired and moved to Santa Monica. She was active across her beloved Temples; Beth Hillel, Makom Ohr Shalom, Westside Chavora, and Ahavat Torah. Arlene's legacy of compassion, dedication, selflessness, inclusion and infectious laughter will forever inspire all those fortunate enough to have known her. She will be dearly missed by her three children; Julie, Ron, Mark and their spouses, David, Barrie and Sarah; her grandchildren; Judd, Bex, Tom, Jake, Eli, Mira, Bayla, and great-grandchildren; Ryder, Jax, Brooklyn, Trent, and Leo.

Memorial Service will be held at Temple Beth Hillel in Valley Village on May 8th, 5:00pm.

Donations in Arlene's memory maybe made to the ACLU.org or WINEP

Mark Kent Sasaki

1952 -
2022

Mark was born to Frank S. Sasaki and Chiyoko Murayama in Chicago, Illinois on November 17, 1952. In 1954, the family moved back to Los Angeles, California. He went to schools in the Crenshaw area until the family moved to Monterey Park. He graduated from Alhambra High School in 1970. Mark earned a bachelor's degree from California State University Los Angeles and started his own business Mark's Attorney Service. He enjoyed outdoor activities, such as surfing, fishing, bicycling, and, in his final days, walking on the beach in Santa Monica. He is survived by his brother Gregory Oka, sister-in-law Irene Oka, nieces Carrie Oka and Aileen Kiyomi Wong, nephew-in-law Marcus Wong, and grand-nephews Troy and Grant Wong. He has cousins in West Los Angeles, Cypress, and Chicago Illinois.

Donations may be made in Mark's memory to Parkinson's Foundation.

Burial service will be held May 17th at 1:00pm at Evergreen Cemetery.

www.fukuimortuary.com

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Catherine MacLeod Shattuck

November 25, 1928 - May 3, 2023

Catherine MacLeod Shattuck, known to many as Katie, passed away peacefully surrounded by family on May 3, 2023. She was 94 years old. Katie was born on November 25, 1928 in Los Angeles, to Elizabeth and John MacLeod, and was the oldest sister of Jacque Von Essen and Janet Klug.

She attended Marlborough High School in Los Angeles before pursuing her education at the University of Southern California, where she became a member of the Kappa Alpha Theta sorority. It was there that she met the love of her life, Bill Shattuck, whom she married and had three children.

Katie was an adventurous and accomplished woman who loved skiing, fishing, and hunting all over the world. She held several world records for fishing and had a special fondness for Sun Valley, Idaho, and Indian Wells, California. Katie and Bill loved boating and spent countless hours watching the boats go by on Harbor Island in Newport Beach with their beloved jack russell dogs always by their sides.

Katie had homes in several locations including Sun Valley, Indian Wells, Newport Beach, and Los Angeles. However, her greatest love was her family. She adored her children and was immensely proud of her grandchildren.

Katie was known for her sparkling wit and humor, as well as her remarkable beauty and elegance. Her presence lit up any room she entered, and she had a deep love for her friends, who will miss her dearly.

She is survived by her three children: Victoria Davis (Phillip Davis), Leslie Shattuck (Greg Danenhauer), and Mac Shattuck; her grandchildren: Alana McDonald Hebrew, Sean McDonald, Chelsea McDonald, Sienna Nelson, London Davis, Sir William (Jack) Davis, and Lady Catherine (Jill) Davis; and her great-grandchildren: Grady McDonald and Scarlett Nelson.

Katie will be deeply missed by all who knew her, but her legacy of adventure, love, and laughter will live on in the hearts of her family and friends.

LINDA N. SILVEY

June 8, 1939 - April 17, 2023

Linda N. Silvey is now in heaven playing bridge with her friends. Our Teacher Supervisor & Queen of Sherman Oaks will be missed by all of us who were blessed to have her in our lives.

Jane M. Tullo

Jane Marino Tullo, most recently of Oxnard, CA, went home to be with the Lord on April 26th, 2023, after a very full life of 98 years.

Please join us for the Rosary on May 10, 2023, 4:00pm at the Chapel at Conejo Mountain Memorial Park, 2052 Howard Road, Camarillo, CA. Or for the funeral mass on Thursday, May 11, 2023, 10:00am at Santa Clara Church, 323 S. "E" Street, Oxnard, CA. In lieu of flowers, please consider a donation to The Melanoma Research Foundation in memory of her granddaughter Brooke Powers Wilson or the Alzheimer's Association.

The year that was 1935

Although a primitive, two-color process was first used in 1922, audiences weren't impressed by Technicolor until a three-color system appeared in "Becky Sharp."

latimes.com/archives

Kay Frietchen Westerman

Kay Westerman, beloved wife of Colonel Ted Westerman, was born on September 19, 1941 and died on April 26, 2023 in the company of Ted, her daughter, Jennifer and son in law Gordon Jones, the result of her second stroke.

She was the daughter of the late Ray and Rose Frietchen, and sister of Gerald Frietchen of Leavenworth, Kansas. She attended Mount St. Mary's College and was on the staff of The Army Command and General Staff Collage where she met her husband and best friend of 58 years.

She resided with her husband and Jennifer in Chatsworth, CA until 1991 and then in Calabasas. She also enjoyed their vacation home in Cambria since 2002. Kay was an animal lover, generous, funny and kind to all.

Besides Ted and her daughter Jennifer Jones, she is survived by her son in law Gordon Jones of Solvang, her grand children Steven and Phoenix Jones and her brother Jerry.

Services will be just for the family.

Joseph A. Lonergan

April 27, 1924 - April 29, 2023

Joseph Anthony Lonergan
4/27/1924 - 4/29/2023

Joseph "Joe" Lonergan passed away on April 29, 2023, from natural causes, two days after he had turned 99. His family was by his side. Born on April 27, 1924, in Manhattan Beach, California, to Joseph A. Lonergan and Laura Greenleaf Upson, he was the second of four children, the only son. Joe attended St. Therese and Alhambra High School. When Pearl Harbor was bombed on December 7, 1941, Joe was just seventeen, but he received permission from his parents and the high school to graduate early and enlist in the U.S. Navy. During a storm, six weeks into Joe's deployment on the destroyer ship Monssen, Joe was hit by a steel door swinging open. He was knocked over a scupper, fell ten feet, and broke his neck. That accident probably saved his life because the Monssen sunk six weeks later in the Battle of Guadalcanal.

After six weeks in the San Diego Naval Hospital, Joe entered the V-12 officer training program at Occidental College and Notre Dame. He graduated as a newly commissioned ensign and was assigned as the navigator for six LSTs. Joe participated in the Pacific campaigns, including the retaking of the Philippines and the battles of Iwo Jima and Okinawa. While in port in Guam, preparing for the invasion of Japan, Joe was informed of his fleet appointment to the U.S. Naval Academy. His was one of only 30 fleet appointments given by the Navy each year. As a Lieutenant Junior Grade, he had three days to report to Annapolis for his first day as a plebe. Joe arrived on what turned out to be VJ Day, the day Japan surrendered.

After retiring from active service, Joe returned to Los Angeles, California, and he attended UCLA where he joined the SAE fraternity. At a sorority party at USC, Joe saw the woman who would forever be the love of his life, Barbara Corcoran. He told a friend upon seeing her, "That's the woman I'm going to marry." She made him wait four years while she finished her degree, and in 1954, they began a sixty-eight-year-long life together.

Joe bought his father's business, the Pasadena Neon Sign Company. He renamed it Ampersand Contract Signing Group, and he built one of the most successful sign manufacturing businesses in the country. His work included designing and manufacturing the first iconic signage for McDonald's, Disneyland, Disney World, In-N-Out, The Gap, and Universal Studios, to name a few.

Joe played as hard as he worked. He was an avid fly fisherman, a small plane and helicopter pilot, a member of Ducks Unlimited, and a member of the Annandale Golf Club in Pasadena. With Barbara and their children, he traveled all over the United States and the world. He sailed his beloved sailboat, Amphitrite, along the California coast with family and his huge gaggle of friends. Moreover, Joe served his community. A longtime member of Rotary International, he was president in 1990 and started the nationally and internationally renowned Teachers of Excellence program. He was a member of the Overland Club, the Breakfast Forum, the Cal Tech Twilight Club, and he served as a 35-year member of the Tournament of Roses, directing traffic on a moped in his white suit, red tie and lapel rose every New Year's Day.

Joe has now followed the love of his life, Barb, on his next journey. He is survived by his daughters Deborah and Susan (Suzi), his son Patrick, and his stepson Mike Corcoran. Extended family include Suzi's husband Danny Kallis, Mike's wife Kathy, granddaughter Megan Corcoran Fabian, Megan's husband Michael Fabian and great-granddaughters Emily, Abigail, and Hannah Fabian, grandson David Corcoran, David's wife Joyce Peng, Joe's sister Joanne Gates, and his nieces, nephews and their families. Joe's family wishes to express gratitude to his caregivers Luis and Virginia Villanueva and to the staff at The Kensington Sierra Madre and to Infinite Hospice.

Fair winds and following seas and may the wind be at your back. Second star to the right and straight on 'til morning.

Sandy Gaber Zwirn

04/29/1937 - 05/04/2023

Service May 10, 2023 2:00

Hillside Memorial Park

In Memoriam

Michelle "Coco" Ogburn

April 4, 1982 - May 7, 2018

Your memory still shines brightly after five years. You are forever in our hearts.

Your family and friends

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Los Angeles Times

Cameron Kennedy Laine

July 8, 1933 - April 29, 2023

Cameron Kennedy Laine lived a life of grace and humility, thoughtfulness, and an unmatched thankfulness for life and every single person she met and embraced along the way.

Cameron Kennedy Laine, our "Cassie", passed away on Saturday April 29th, 2023, peacefully and surrounded by family.

Cassie was survived by her children Laurie and Rob Statton, David Phelps and Karen Tatevosian, Tom and Madeline Laine, Mike Laine and Beth Benora, Alex and Terri Laine, her grandchildren Stone Phelps, Cameron Statton, Ford Phelps, Madeleine Statton, Alyse Tatevosian, Joseph Tatevosian, Andrea and Mathew McShane, Nicole Laine and Jonathan Peter, Owen Laine, Erin and Austen Crane and Harrison Laine, Michelle Rahn and Erica Rahn and other beloved family Mari Tatevosian, her beloved Kennedy family, Dianne Kennedy, Walker and Dana Kennedy III, Ashley Kennedy, Michael Kennedy, Lucia and David Thoensen, Dianne and Zach Arlia and daughter Grace, and David Thoensen, and great grandchildren Cove and Rio Crane and Annemarie and Susan McShane.

Cassie was born in Salt Lake City on July 8, 1933, daughter of Walker and Myra Kennedy. From Salt Lake City Cassie made her way to Los Angeles by way of Washington D.C. and Piedmont, California. Cassie attended and was a continuing contributor to Marlborough School where she met her life-long friends who collectively became family to Laurie and David, Stone, Ford Cameron and Madeline, many of whom survive her today. Cassie graduated from Stanford University in 1955. Cassie was a very active volunteer throughout her life, having spent many years volunteering for the Junior League and the National Charity League. Cassie had a near perfect lifetime record attending both her children's and grandchildren's athletic events, plays and recitals, birthdays and graduations, no matter the distance.

Cassie helped to start Brentwood School in Los Angeles in 1972 and later served as the Director of Development during the 1980s and 1990s, helping to spearhead the early development projects that launched Brentwood School into the campus it is today.

Cassie married her love and sailor Tom Laine on September 9, 1982. Together they sailed the world with close friends over 35 years. He undoubtedly picked her up upon her arrival in a hand-crafted sailboat. I can picture his gentleman's hand extended for her as she jumps in – no Dramamine required.

The Bel-Air Bay Club was Cassie's second home and the beach her favorite place. Cassie was a barefooted girl who preferred just about anything to a pair of shoes.

Cassie lived for and loved unconditionally her family and friends and made sure to tell each of us, given any opportunity to do so, each and every day she was alive. She will undoubtedly spend her first couple of years in heaven thanking each of us for our contributions to her wonderful life. We can hear her now.

Cassie's spirit lives in each of us – that is her gift and her legacy.

On Saturday when Cassie passed away we collectively lost a humble and graceful heart and soul and an extraordinary human being– a real force of love – but heaven, heaven gained an angel.

Thank you Cassie for making all us the center of your life.

In lieu of flowers please make any donations in memory of Cameron Laine to:

Marlborough School

250 Rossmore Ave.

Los Angeles, CA. 90004

Or website: www.marlborough.org/give/make-a-gift

Or to:

St. Johns Health Center Foundation

2121 Santa Monica Blvd.

Santa Monica, Ca. 90404

Attn: Stella Nichols to give specifically to Support Staff Appreciation

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Los Angeles Times

Judith Evall

April 29, 2023

Age 91, passed peacefully at home, surrounded by family and friends, on April 29, 2023. Wife of the late Irving, beloved mother of Mitchell (Dana) and Joseph (Richard), grandmother of Gracen and Sara. She was a kind, gracious and generous modern woman, an avid reader, skilled tennis player, bowler, and champion of social justice. She had either a snappy comeback or perfect words of empathy, whichever appropriate, for all situations.

Christie Ellen Parkhurst

April 4, 1946 - April 26, 2023

Christie Ellen Parkhurst, 77, passed away peacefully on April 26, 2023, surrounded by her loving family.

Christie was born in Los Angeles on April 4, 1946, to Gerald and Florence Chazan of Minnesota and California.

Christie attended Beverly Hills High School and went on to earn a Bachelor's Degree in Political Science from UCLA and a Master's Degree in Social Work from USC.

Christie worked as a Licensed Clinical Social Worker for her entire career. She was an EAP Therapist with 20th Century Fox, The Los Angeles Times, LADWP, and Lawry's Restaurant, assisting client patients in fluent Spanish.

Christie had three wonderful sons, Brian, Kevin, and Greg by her first husband Dr. Peter Boasberg.

In September of 1992 she married Richard Parkhurst. Christie and Richard were married for 30 beautiful years.

In her free time Christie enjoyed tennis, bowling, travelling, and spending time with her family and friends. She was an avid dog lover with a fondness for German Shepherds, Labradors, and Dachshunds.

Christie was a kind person with a heart of gold, who cared deeply for her family and friends. She is survived by her sons, Kevin, Greg; her sister Cathy; and her grandchildren, Mia, Jonah, and Avery. She was predeceased by her husband Richard Parkhurst, her son Brian, brother Gary, and her parents.

Funeral Services will be held on Wednesday May 10, 2023, at 12:00PM in the Small Chapel at Hillside Memorial Park. In lieu of flowers, the family respectfully requests donations in Christie's honor to be made to the Westside German Shepherd Rescue of Los Angeles.

https://sheprescue.org/donate.htm

Marilyn Theresa Schafer

August 2, 1939 - April 30, 2023

Marilyn was born and lived her formative years in San Francisco excelling in the classroom, playing piano and earning a junior lifeguard swimming certificate.

She graduated from Presentation High School in 1957 and then spent the next 29 years as a member of the Sister's of St. Joseph of Carondelet teaching in several Northern and Southern California primary and secondary schools.

She earned one Bachelor degree (History) and two Master's degrees (Theology; Counseling Psychology) during the years when she was the student and not the teacher.

She also spent a year at the Center for Bilingual Multicultural Studies in Cuernavaca, Mexico.

Her final assignment with the CSJ's was the Coordinator for Social Justice Secretariat

From 1981-1984 she was the Director of the Interfaith Hunger Coalition: a project of the Southern California Ecumenical Counsel.

Marilyn then worked in the LA Unified School District as a Teacher and /or Counselor at Evans Adult School in downtown LA until the age of 70 working with a wide variety of international students.

She was one of three Teachers Union shop stewards at Evans and when the school administration threatened to close the school Marilyn and others led a successful rebuttal of the proposal and the school remains open today.

She was also co-founder and director of LISTO, a Latino workers' job referral cooperative in Southern California.

She was part of a group who received a grant and produced a video on "Domestic Violence and the ESL Student ".

More than anything Marilyn plowed her way through each passion and challenge with grace and dignity. Her quiet but determined demeanor was her standard when facing some of societies greatest inequalities.

She was bilingual and traveled to several Central American countries as well as Ireland, England, Thailand and China.

A sports fan from an early age, Marilyn was also a student of the Triangle Offense used by the Lakers for many years.

Marilyn was preceded in death by her parents: Charles E. Schafer and Mary V. Schafer, grand niece Naomi Neff. She is survived by her brothers Paul Schafer (Neice) in Spokane, WA and Charles L. Schafer (Suzie) in San Mateo, CA and five nieces and nephews. and ten grand-nephews / nieces.

Private family services will be held in the Spokane, Washington and the San Francisco Bay Area in the near future.

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Jean Williams De Nault

April 28, 1919 - March 7, 2023

Jean Williams De Nault passed away at the age of 103 in the early hours of March 7, 2023 in Boulder Creek, California. She was born on April 28, 1919 in Los Angeles, California the daughter of J. Harold Williams and Christabel Elliott Williams. She married John B. De Nault, her high school sweetheart, June 8, 1941 at Stanford University immediately following their graduation from Stanford. Jean was an accomplished apparel and accessory craftswoman; knitter, crotchetier, needle pointer, and seamstress. She had an amazing ability to make beautiful and intricate dresses and other apparel for herself and family members with no patterns. She was also an accomplished golfer and avid Stanford football fan. In her youth, she was a painter. She was proceeded in death by her loving and devoted husband of 75 years, a granddaughter, and a great grandson. She is survived by her two sons, Kenneth and John B. (Jack), four grandchildren, and nine great grandchildren. A celebration of life will be held later this year.

Len Miller

April 5, 1937 - March 4, 2023

A Celebration of Life will be held on May 15, 2023 at 11:00 a.m. at the Irvine Barclay Theatre (4242 Campus Drive in Irvine) to honor the life of legendary track & field coach Len Miller. All are welcome!

Len coached at UC Irvine from 1973-1979. His 1975 and 1976 cross country teams won the NCAA Division II Cross Country Championships, and his 1976 track team won the NCAA Division II Track & Field Championship. While at Irvine, Len recruited and developed the greatest miler in United States history, Steve Scott, who held the American record in the mile for 26 years. From Irvine, Len went to Arizona State University; his 1981 team won the Pac-10 Championship and he was named Pac-10 Coach of the Year. Len began his career at Porterville High School and he also coached at Victor Valley, Laguna Beach, and Dos Pueblos High Schools, and Santa Barbara City College.

Len is survived by his three children, Rick (and Dianna) Miller, Jackie Miller Joseph, and Jim (and Debbie) Miller, and their mother, Moira. He was also a beloved grandfather to Alece (and Clif) Campbell, Brandon Miller, Thomas (TJ) Miller, and Bailey Joseph, and had three adorable great-grandsons, Colt, Cody, and Copper Campbell. His spirit lives on in the countless lives he touched and the love he shared with his family, friends, and athletes.

Jean Ruth Moriarty

December 18, 1950 - April 11, 2023

Jean Ruth Moriarty, philanthropist and cherished member of the Segerstrom family, passed away on April 11, 2023, at Cedars-Sinai Medical Center, Los Angeles.

Jean was born on December 18, 1950 in Los Angeles California to Eugene and Ruth Ann Moriarty. She was the niece of Henry Segerstrom. The family, including her brothers Donald and Richard, spent their early years moving between New York, Michigan, and Illinois. While attending elementary school in Grosse Point, MI., Jean demonstrated a strong academic ability that she would cultivate throughout her life.

Returning to California in 1961, in order for her parents to join the family business, CJ Segerstrom and Sons. The Moriartys would settle in Santa Ana California, with Jean graduating from Willard Junior High in 1965. In 1969, Jeanne made her debut in her Debutante Ball and graduated from Santa Ana High School.

While attending Santa Ana High School, Jean found her love of the theater by joining The Little Theater Guild and The Thespians. This dedication to the arts would stay with her for the rest of her life. As a champion of the arts, Jean was a consistent sponsor, donor, and patron of The Segerstrom Center for the Arts and The Pacific Symphony.

Following high school, Jean took some time to travel throughout Europe, before beginning her studies at USC, her mother and father's alma mater. Jean received her B.S. in Business Administration in 1974 and her MBA in 1975. She was also a member of Alpha Chi Omega, a sorority dedicated to academic excellence.

Following graduation, Jean joined the family business as a Leasing Agent. Looking to explore other passions, Jean became a licensed broker, a home decorator, and stager. Jean spent years using her keen eye for style and color to create beauty in every space that she could.

In her later years, Jean increasingly focused on a variety of philanthropic initiatives.

Jean, a multiple time cancer survivor, exemplified strength, resilience, and what it meant to be a fighter. Jean didn't define herself by her health, instead she spent her life cultivating her closest relationships, most notably, with her parents, acting as a constant support to them until their deaths. Jean epitomized what it meant to be a devoted daughter.

Jean was preceded in death by her parents, Gene and Ruth Ann Moriarty. She is survived by her brother Donald and wife Lacey, brother Richard and wife Marilyn, six nieces and nephews, and her beloved dog, Cupid.

Suzanne Bier

October 8, 1938 - April 14, 2023

SHE WAS THE LIGHT OF THE UNIVERSE

The light went out on Friday night, April 14, 2023 when Suzanne Bier died in her sleep. Born Suzanne Cecilia Rusby on October 8, 1938 in Marion, Indiana, she was the second of eight children born to Catherine (Bryner) and Bill Rusby. She was THAT person. The one everyone loved.

After graduating from St. Paul Catholic School, this small town middle western, Scottish/Irish Catholic, found her way to Los Angeles. Here she met a Jersey, tenement raised, Jewish engineer. A year later she married Ben in Las Vegas on April4, 1964. The best day of his life. She was now Suzanne Bier. The next few years produced two children, John and Jennifer as well as an RN degree from Golden West College. Suzanne became super wife, super mom, super nurse, super grandma, super great grandma and super friend all wrapped up in one. Her long and distinguished nursing career began in OB and then floor supervisor at Coastal Communities Hospital and progressed to Home Health where she shined as a visiting nurse and in a series of management positions. While this was happening, her cadre of life long friends grew. No matter how they were established; be it at grammar school or her childrens' preschool or all her travels, they flourished.

Suzanne and Ben's careers took them from LA to Orange County to San Diego to Denver and back to Orange County where they both retired. Here she began what she called her other career. This included the usual family and social activities where she lite up every room she entered. But now she was able to a life long desire to spend summers at the lakes in northern Indiana as she did as a child. So, in 2003 it was off to Irish Lake each May through September for the next eight years. This allowed her to renew her relationships with her childhood friends and her Indiana family as wells making new Lake friends. The Lakes became the the base for exploring the byways of the eastern half of the country.

Suzanne died of complications stemming from a six year battle with dementia. She is survived by her husband Ben; her daughter Jennifer; three grandchildren Catherine, Leslie and Richard; four siblings Robert, Richard, Margaret and Anne; plus her many friends.

Rest in Peace my Love.

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Los Angeles Times

Rosalee Calvert

December 13, 1926 - April 25, 2023

Once referred to as "The Face" by the Los Angeles Times, former high fashion model Rosalee Calvert was so much more than just a stunning five-foot-seven apparition with perfectly symmetrical cheekbones, deep set, soulful blue eyes and lips like Nefertiti's. The gentle, loving, and effortlessly elegant lady made her final turn on this mortal runway at the golden age of 96, in Oceanside, California, leaving an inestimable void in the hearts of those who loved and admired her.

Born Rosalee Coughenour in Dearborn, Michigan as the third child of Lowell (Lee) and Rose Coughenour, hers was a fusion of her parents' first names. In the mid-1930s, her family emigrated to California. After graduating from Venice High, she attended Los Angeles City College, where she was discovered by an aspiring photographer. Soon, she adopted her mother's maiden name and in addition to her modeling work, appeared in over a dozen movies and on television as a showgirl. "I wasn't the very best dancer but I was good enough and could carry a tune", she would later say.

As one of the featured Cover Girls on the Jimmy Durante show, she would also "carry" Durante when he intentionally but unexpectedly collapsed into his line up of girls, causing Calvert to break character and laugh on live TV.

In the 1949 film "East Side, West Side", she models with Cyd Charisse for Barbara Stanwyck and in 1951's "Two Tickets To Broadway", she was selected by Busby Berkeley to cavort with Janet Leigh and Tony Martin. Wearing stunning creations by Adrian, she is introduced by Red Skelton in the Vincente Minnelli-choreographed final number in 1952's "Lovely To Look At". She is also the "pretty girl" waltzing with Peter Lawford in 1949's "Little Women" as June Allyson, Elizabeth Taylor and Margaret O'Brien look on and is the most prominently featured bridesmaid in the 1951 Frank Capra-directed "Here Comes The Groom" starring Bing Crosby and Jane Wyman. She models for Ann-Margaret in "Made In Paris" and Bobby Darin and Sandra Dee in "If A Man Answers", sports a huge bun in "The Oscar" and dominates Jack Lemmon's milieu in "Save The Tiger". She even gave acting a turn in 1959's cult caper, "The Louisiana Hussy", which starred her husband, actor Peter Coe.

After being introduced at a mutual friend's party, Calvert married Coe in 1951. They had three sons, Brian (born in 1952), Vince (1957) and Peter (1960) and were divorced in 1965. Despite receiving no alimony or child support, she managed to provide for and raise her three sons, continuing to eke out a living with her modeling career well into her 50s.

Calvert was the favorite of legendary designer Jean Louis and worked with the likes of Edith Head, Helen Rose, Irene, Galanos, Travilla, Bob Mackie and Australian couturier and top Hollywood costumer John Hayles, who once said, "I've worked with the best and most famous in the industry but no one can match Rosalee Calvert in front of a camera." Acclaimed photographer John Engstead lionized her and Marlene Dietrich once told her, "You are so beautiful. You look just like me."

In addition to being a loving, supportive and devoted mother, Calvert was a talented artist. She recently stated that if she were to come back, she would learn how to type, marry a better man and pursue her love of art.

She will be dearly missed but adoringly remembered by all who truly knew her. Calvert is predeceased by her parents, her brother Bill and her beautiful sister Mary. She is survived by her sons, her niece Carrie and nephew Jim, her grandchildren, great grandchildren and many friends.

Please think of her when you see something beautiful.

Shelby Larsen

April 29, 2023

Shelby Larsen, 77, of Pacific Palisades, CA and Sanibel Island, FL passed away peacefully on April 29, 2023, surrounded by her loving family. Shelby was born in Cheyenne, WY. During her childhood the family moved to Oklahoma and eventually settled in Park Forest, Illinois.

Shelby attended Michigan State University and graduated with a B.A. in Radio and Television. It was here that she met her husband, Chuck, and they were married for 56 years.

While raising her family, she earned a M.A. in Education from Michigan State University, a J.D. from The Ohio State University Law School, and a LLM from New York University School of Law. Later in life she followed her calling and received a Master of Divinity from Fuller Seminary in Pasadena, CA.

Shelby worked throughout her life, first practicing law in Ohio, Connecticut, New York and California. She later held the positions of Associate Pastor at First Presbyterian Church in Santa Monica, and Parish Associate at Palisades Presbyterian Church in Pacific Palisades, CA. She also volunteered as a chaplain at UCLA Medical Center and Providence St. John's Hospital.

She enjoyed reading, scuba diving, bridge, being with her family and travel. She and Chuck explored all seven continents, six more than once.

Shelby was preceded in death by her parents, Woodrow and Jeanne Smith. She is survived by her husband, Chuck Larsen; daughters and sons-in-law, Tonya and Ken Lawson, Wendy and Phil Jamison, and Alexis and Ed McKenzie; her sister and brother-in-law Debra and John Lee, her brother and sister-in-law Stephen and Gayle Smith; and her eight wonderful grandchildren: Andrew, Jayne, Alex, Emily, Henry, Riley, Teagan and Lucas.

A Celebration of Life will be held June 17th at 2:00pm at Pacific Palisades Presbyterian Church. In lieu of flowers, donations can be made to Have a Heart, Save a Heart Charity (www.haveaheartsaveaheart.org) in her loving memory.

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Teasha (Patricia) Ann Rudolph

May 6, 1939 - April 3, 2023

"The great love of my life has left this world after 53 years of our love affair that never ended. We were together from the start, with a chemistry and love that still exists now in my heart and will never stop. Firstly she was gorgeous, on the inside and on the outside—a beauty from hello to the bitter end—a torturous 2 year battle with ovarian cancer. Two years of chemo with horrible drugs that don't always work. After 2 years her beautiful body did not have the strength to go on." —Gene Rudolph

Teasha was born and raised in Toronto, Canada, to Peter and Pearl Pawluk. She came to L.A, with her 1 year old daughter, Leslie. In L.A., her son, Dana, was born. Teasha started an insurance agency which was very successful. She had a way with people, she was a natural businesswoman. In L.A. Teasha married Eugene A. Rudolph, and they went on to have a 53 year love affair. They were always together, they did everything together: purchased and managed real estate, the stock market, ran 11 marathons together, did bicycle touring, worked out daily, traveled the globe, spent summers by the ocean in Coronado, CA with family and friends, and enjoyed dinners out holding hands and looking into each other's eyes.

Teasha was always looking to broaden her horizons. After her marriage to Gene, she got a degree in art history at UCLA. She took up sketching, painting, and pottery. She had an adult Bat Mitzvah. She loved Sunday afternoons with Gene at the LA Phil, enjoying classical music, for all of their 53 years.

Teasha suffered great loss in her life: her dear son, Dana, and her cherished grandson, Ricky. But she continued to find meaning in the beautiful life that she and Gene shared, and in the love of family and good friends.

Teasha is survived by her beloved husband of 53 years, Eugene A. Rudolph, her daughter Leslie Allston, her grandson Thomas Allston, her step-children Heidi Rudolph, Eric Rudolph and Bob Iles, nephews and nieces. She left a legacy of love.

In her memory, donations may be made to Summit View School (for learning differences), 6455 Coldwater Canyon Ave, Valley Glen, CA., (818) 623-6300; to Trees for Israel, Jewish National Fund; or to the charity of your choice.

James Arnold Eddy

September 13, 1930 - April 12, 2023

James Arnold Eddy made an indelible impact on the lives he touched before passing away at home at 92. Jim, an extraordinary husband, father, grandfather, great-grandfather, brother, and friend, navigated life with unwavering kindness. He was a man who made the world a better place for so many. We will miss his friendly smile, helpful and positive nature, as well as his lifelong devotion to his family, sailing and supporting numerous activities and organizations.

Jim and his wife Janet were active members at La Canada Presbyterian Church for many years and then joined St. Andrew's Presbyterian Church in Newport Beach after moving to Orange County. While he did not talk about his faith often, he lived it in the way he interacted and cared for those in his sphere. His faith in Christ became very important to him over the past 5 years and it was important to him to share it with others on his passing.

Jim was born in Los Angeles and attended USC as an NROTC student. He graduated in 1952 and served in the US Navy as Navigator on an aircraft carrier during the Korean War. His entire professional career was spent at California Federal Savings and Loan retiring in 1990.

He met the love of his life, Janet Ewart, at USC and they were married for almost 70 years. They had a great partnership, embarking on many ventures/adventures throughout their 73 years together. They never missed an opportunity to gather with family and friends. An avid sports fan, he delighted in coaching and supporting his children and grandchildren's sporting endeavors.

After falling in love with Catalina as a child, being on a sailboat at Howland's Landing, Catalina Island was Jim's happy place. For over 80 years you could find him there regularly with various family members or friends on weekends from Memorial Day to Labor Day. Many, though not all, will miss his 0800 cannon blast to post the colors. Callisto, an iconic Cal 40, sat on his mooring for the past 40 years as an indication that Jim was there. He was a huge supporter of the Cal 40 Class and loved to sail and race in local Southern California waters. His love of sailing included offshore racing where he competed in many Mexican and transpacific events. Jim's last of five Transpacs was as skipper aboard his beloved Callisto.

Jim was the Senior Staff Commodore of Los Angeles Yacht Club and Transpacific Yacht Club, and former Rear Commodore of the Cruising Club of America, Southern California Station. He also served as a Director of the Pacific Coast Sailing Foundation for many years.

Jim was an ardent supporter of USC and served in many Trojan groups. His license plate was "USC DAD" which he inherited from his father, Arnold Eddy.

He was a Master Mason, member of Scottish Rite, Al Malaikah Shriners, Trojan Shrine Club, the Royal Order of Jesters and a Director for Life of LA Philanthropic Foundation.

Jim is survived by his wife, Janet, sister Beryl Kohl, daughter Beryl Cianci (Jon), son James III (Lisa), son Park (Linda), son Andy (Myra), ten grandchildren, and one great granddaughter.

Services will be held at St. Andrew's Presbyterian Church in Newport Beach on Friday, June 2 at 11:00 with a reception at the church following the service.

In lieu of flowers, donations may be made to St. Andrew's Presbyterian Church or the Pacific Coast Sailing Foundation in Long Beach.

THE WEATHER

Today in Southern California

Cool through midweek: An upper-level trough of low pressure will cause onshore flow into Southern California through the middle of this week. Expect late-night and morning low clouds and fog, then afternoon sunshine, with high temperatures remaining below average. The best chance for showers will be in the mountains and from Orange County southward.

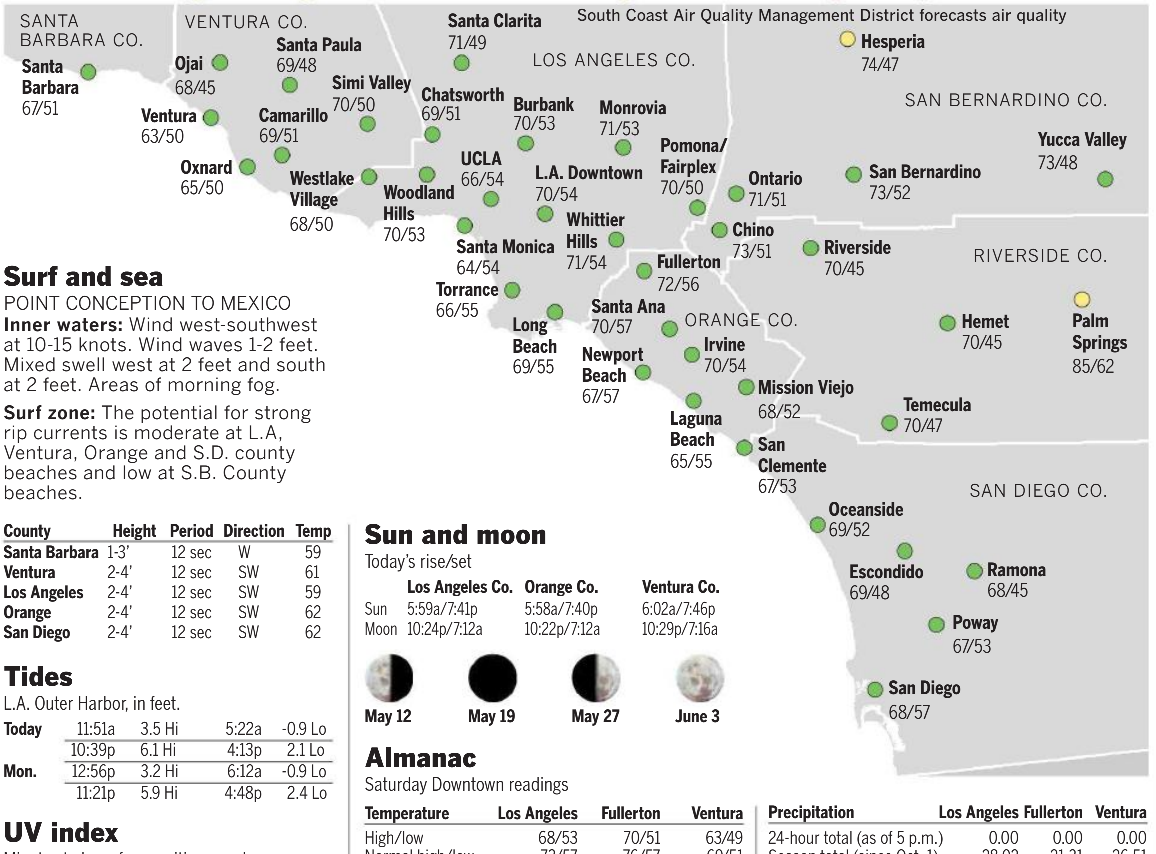
5-day forecasts

High/low temperatures are average forecasts for entire zone.

	L.A. Basin		Valleys		Beaches		Mountains		Deserts	
Today	70|54 Morning fog		70|52 Morning fog		64|54 Fog this morning		59|32 Mostly sunny; cool		85|62 Breezy	
Monday	Partly sunny	69/55	Mostly sunny	72/53	Partly sunny	65/54	Mostly sunny	61/38	Breezy	90/62
Tuesday	Partly sunny	67/53	Partly sunny	67/49	Partly sunny	63/53	Mostly sunny	56/32	Breezy	86/57
Wednesday	Partly sunny	68/52	Some sun	66/52	Partly sunny	64/53	Mostly sunny	56/33	Mostly sunny	84/60
Thursday	Mostly sunny	72/56	Sunny	75/53	Mostly sunny	67/54	Sunny	60/34	Sunny; warm	91/67

Air quality

● Good ● Moderate Unhealthful for: ● Sensitive people ● All ○ Not Available



Surf and sea

POINT CONCEPTION TO MEXICO

Inner waters: Wind west-southwest at 10-15 knots. Wind waves 1-2 feet. Mixed swell west at 2 feet and south at 2 feet. Areas of morning fog.

Surf zone: The potential for strong rip currents is moderate at L.A, Ventura, Orange and S.D. county beaches and low at S.B. County beaches.

County	Height	Period	Direction	Temp
Santa Barbara	1-3'	12 sec	W	59
Ventura	2-4'	12 sec	SW	61
Los Angeles	2-4'	12 sec	SW	59
Orange	2-4'	12 sec	SW	62
San Diego	2-4'	12 sec	SW	62

Tides

L.A. Outer Harbor, in feet.

Today	11:51a	3.5 Hi	5:22a	-0.9 Lo
	10:39p	6.1 Hi	4:13p	2.1 Lo
Mon.	12:56p	3.2 Hi	6:12a	-0.9 Lo
	11:21p	5.9 Hi	4:48p	2.4 Lo

UV index

Minutes to burn for sensitive people

Las Vegas, 10
Phoenix, 10
Los Angeles, 10
San Francisco, 25

Sun and moon

Today's rise/set

	Los Angeles Co.	Orange Co.	Ventura Co.
Sun	5:59a/7:41p	5:58a/7:40p	6:02a/7:46p
Moon	10:24p/7:12a	10:22p/7:12a	10:29p/7:16a

May 12 May 19 May 27 June 3

Almanac

Saturday Downtown readings

Temperature	Los Angeles	Fullerton	Ventura
High/low	68/53	70/51	63/49
Normal high/low	73/57	76/57	69/51
High/low a year ago	75/55	76/55	67/52
Record high/date	97/1990	94/2020	89/1949
Record low/date	43/1892	51/2023	41/1964

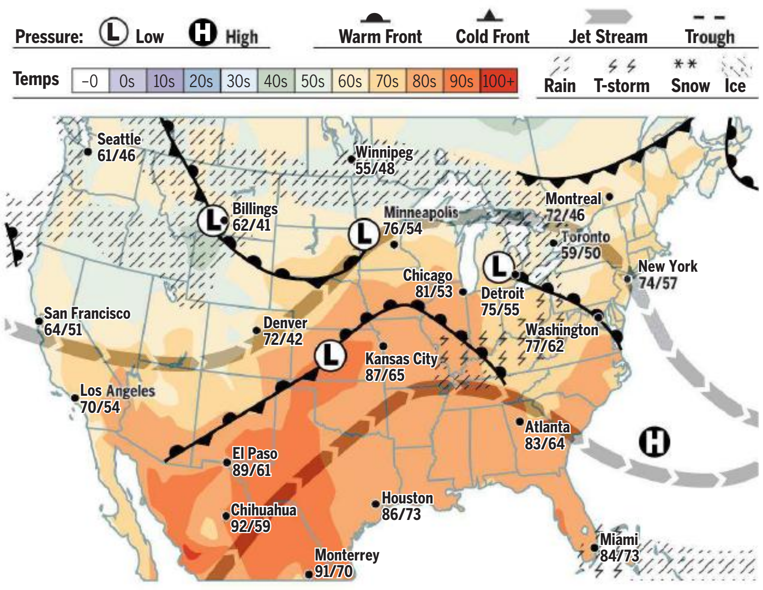
Precipitation	Los Angeles	Fullerton	Ventura
24-hour total (as of 5 p.m.)	0.00	0.00	0.00
Season total (since Oct. 1)	28.02	21.31	26.51
Last season (Oct. 1 to date)	12.16	6.46	11.33
Season norm (Oct. 1 to date)	13.77	11.37	15.66
Humidity (high/low)	74/39	89/34	86/55

California cities

City	Saturday Hi	Saturday Lo	Saturday Prcp.	Today Hi	Today Lo	Monday Hi	Monday Lo
Anaheim	xx	xx	xx	71	53	71	53
Avalon/Catalina	61	49	--	60	49	60	51
Bakersfield	71	53	--	73	52	74	53
Barstow	75	54	--	81	56	83	57
Big Bear Lake	51	29	.01	59	32	61	38
Bishop	68	38	--	75	44	77	42
Burbank	66	49	--	70	53	70	52
Camarillo	67	49	--	69	51	67	51
Chatsworth	72	46	--	69	51	71	51
Chino	72	47	--	73	51	74	51
Compton	67	51	--	70	55	70	55
Dana Point	63	49	--	66	54	65	55
Death Valley	87	66	--	89	79	93	75
Del Mar	65	51	--	62	56	63	56
Escondido	71	49	--	69	48	72	49
Eureka	56	47	.11	59	46	59	47
Fallbrook	69	49	--	68	47	69	49
Fresno	71	53	Tr	76	51	75	51
Fullerton	70	51	--	72	56	71	57
Hemet	70	42	--	70	45	72	45
Hesperia	xx	xx	xx	74	47	78	49
Huntington Beach	69	49	--	66	56	65	57
Idyllwild	58	30	--	58	43	65	46
Irvine	64	47	--	70	54	69	56
L.A. D'ntown/USC	68	53	--	70	54	69	55
L.A. Int'l. Airport	66	51	--	66	55	67	55
Laguna Beach	70	47	--	65	55	65	56
Lancaster	66	47	--	72	52	74	54
Long Beach	69	50	--	69	55	69	54
Mammoth Lakes	49	32	--	56	30	55	31
Mission Viejo	69	46	--	68	52	69	52
Monrovia	68	47	--	71	53	72	52
Monterey	62	47	--	64	51	65	52
Mt. Wilson	xx	xx	xx	49	43	49	44
Needles	83	58	--	88	62	91	63
Newport Beach	65	53	Tr	67	57	65	58
Northridge	69	46	--	71	53	73	52
Oakland	62	53	.11	64	51	63	51
Oceanside	68	45	--	69	52	67	55
Ojai	66	41	--	68	45	71	45
Ontario	69	48	--	71	51	74	51
Palm Springs	84	56	--	85	62	90	62
Pasadena	70	49	--	69	53	70	52
Paso Robles	69	40	--	71	43	73	45
Redding	58	48	2.02	65	49	62	47
Riverside	69	40	--	70	45	73	47
Sacramento	67	51	.19	71	47	68	47
San Bernardino	70	46	--	73	52	75	52
San Diego	68	54	--	68	57	67	58
San Francisco	63	54	.02	64	51	64	53
San Gabriel	xx	xx	xx	71	53	72	55
San Jose	65	53	.15	68	46	68	49
San Luis Obispo	67	44	--	69	47	68	51
Santa Ana	68	53	--	70	57	69	57
Santa Barbara	66	46	--	67	51	68	51
Santa Clarita	64	47	--	71	49	73	49
Santa Monica Pier	65	50	--	64	54	65	54
Santa Paula	69	45	--	69	48	69	49
Santa Rosa	64	52	.20	64	46	63	41
Simi Valley	67	44	--	70	50	69	50
Tahoe Valley	40	32	.09	50	32	50	32
Temecula	69	46	--	70	47	72	47
Thousand Oaks	66	47	--	68	50	69	49
Torrance	72	52	--	66	55	64	56
UCLA	xx	xx	xx	66	54	67	53
Van Nuys	xx	xx	xx	72	54	72	56
Ventura	63	49	--	63	50	64	50
Whittier Hills	67	46	--	71	54	72	54
Woodland Hills	71	46	--	70	53	72	53
Wrightwood	54	33	--	60	45	60	44
Yorba Linda	71	48	--	70	51	71	51
Yosemite Valley	48	39	.32	59	34	57	35

Today in North America

West Coast remains cool: A persistent southward dip in the jet stream into California will continue to cause cool and showery conditions along much of the West Coast. There will be snow showers in the mountains from the Cascades through the Sierra.



U.S. cities

SATURDAY'S EXTREMES FOR THE 48 CONTIGUOUS STATES

High 99 in Zapata, Texas

Low 21 in Antero Reservoir, Colo.

City	Saturday Hi	Saturday Lo	Saturday Prcp.	Today Hi	Today Lo	Today Sky
Albany	72	39	--	72	51	Su
Albuquerque	78	51	--	79	52	Cy
Anchorage	49	37	--	49	36	Cy
Aspen	58	32	.08	56	33	Cy
Atlanta	76	59	--	83	64	Ts
Austin	89	65	.10	86	74	Cy
Baltimore	75	43	--	76	61	Pc
Boise	63	44	.08	58	43	Pc
Boston	76	51	--	75	58	Su
Buffalo	69	41	--	66	49	Cy
Burlington, Vt.	73	40	--	71	49	Pc
Charleston, S.C.	80	62	Tr	81	65	Pc
Charlotte	79	53	--	80	64	Ts
Chicago	78	59	.01	81	53	Ts
Cincinnati	76	50	--	75	61	Ts
Cleveland	72	42	--	72	54	Ts
Columbia, S.C.	75	56	--	83	64	Cy
Columbus	77	48	--	73	61	Ts
Dallas/Ft.Worth	88	69	--	86	69	Cy
Denver	72	41	--	72	42	Pc
Detroit	69	45	--	75	55	Ts
El Paso	86	61	--	89	61	Su
Eugene	63	45	Tr	62	47	Sh
Fort Myers	92	71	.08	88	67	Pc
Hartford	75	40	--	75	54	Su
Honolulu	85	72	Tr	85	74	Pc
Houston	90	67	.04	86	73	Cy
Indianapolis	75	56	--	78	62	Ts
Jacksonville, Fla.	73	67	.06	82	62	Pc
Kansas City	91	62	Tr	87	65	Ts
Knoxville	77	57	--	78	64	Ts
Las Vegas	74	57	--	80	62	Su
Louisville	79	61	.16	81	66	Ts
Medford	59	47	.12	63	45	Sh
Memphis	85	63	--	83	68	Ts
Miami	88	74	--	84	73	Ts
Milwaukee	61	54	.02	75	45	Ts
Minneapolis	62	56	.49	76	54	Cy
Nashville	83	57	--	84	66	Ts
New Orleans	77	68	1.83	87	73	Ts
New York	73	48	--	74	57	Su
Norfolk	70	53	--	82	66	Pc
Oklahoma City	89	64	--	86	63	Pc
Omaha	76	58	--	80	58	Ts
Orlando	83	69	--	83	63	Pc
Philadelphia	72	45	Tr	76	56	Su
Phoenix	87	63	--	89	66	Su
Pittsburgh	75	44	--	68	59	Ts
Portland, Ore.	63	52	.15	64	48	Pc
Providence	74	44	--	75	55	Su
Raleigh/Durham	81	51	--	81	64	Cy
Reno	58	44	.01	61	41	Pc
Richmond	76	53	--	82	63	Ts
St. Louis	81	63	Tr	86	64	Ts
Salt Lake City	62	47	.03	62	44	Sh
Seattle	62	47	.06	61	46	Pc
Tampa	89	73	.43	90	69	Pc
Tucson	88	54	--	89	59	Su
Tulsa	90	68	--	86	67	Pc
Washington, D.C.	75	49	--	77	62	Pc
Wichita	95	67	--	92	62	Pc

World

City	Saturday Hi	Saturday Lo	Saturday Prcp.	Today Hi	Today Lo	Today Sky
Acapulco	91	77	--	91	76	Su
Amsterdam	68	50	.49	64	52	R
Athens	73	61	--	77	57	Pc
Bangkok	104	85	--	102	85	Su
Barcelona	70	59	--	71	60	Pc
Berlin	57	45	.18	61	41	Cy
Cabo San Lucas	86	71	--	90	71	Pc
Cairo	84	68	--	80	62	Pc
Dubai	95	77	--	94	75	Su
Dublin	59	46	.03	65	55	Cy
Havana	90	69	--	90	70	Su
Ho Chi Minh City	100	84	.41	99	83	Ts
Hong Kong	87	79	.27	85	72	R
Istanbul	61	54	.09	65	51	Pc
Jerusalem	72	58	--	69	54	Su
Johannesburg	74	55	--	71	51	Ts
Kuala Lumpur	90	77	.87	91	76	Ts
Lima	77	69	--	76	67	Su
London	58	50	.06	70	50	Ts
Madrid	82	52	--	82	52	Pc
Mecca	107	80	--	109	82	Su
Mexico City	82	57	.20	81	56	Sh
Montreal	73	45	--	72	46	Su
Moscow	43	28	--	49	32	Cy
Mumbai	90	81	--	91	83	Hz
New Delhi	95	75	.02	100	75	Hz
Paris	71	54	.16	67	50	Sh
Prague	69	52	.08	58	38	Cy
Rome	74	50	--	73	55	Pc
Seoul	57	56	.52	65	42	Pc
Singapore	90	77	.16	89	80	Cy
Taipei City	91	77	.20	85	65	R
Tokyo	81	61	.34	73	55	R
Vancouver	56	48	.03	59	47	R
Vienna	70	54	.27	66	40	Cy

Key: **Su** sunny; **Pc** partly cloudy; **Cy** cloudy; **Fg** foggy; **Prcp** precipitation; **Dr** drizzle; **Hz** hazy **Sh** showers; **Ts** thunderstorms; **R** rain; **Sn** snow; **Sf** snow flurries; **I** ice; **Rs** rain/snow; **W** windy; **Tr** trace. **Notes:** National extremes exclude Alaska and Hawaii. Missing data indicated by "xx". Saturday's readings as of 5 p.m.

Forecasts by AccuWeather, Inc. ©2023

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Flock of early bird dinner specials has thinned

[**Lopez,** from B1]

at 4:13, so your dinner costs $4.13," Horn said. "Enter at 5:45? Dinner costs $5.45."

This sounded too good to be true. But Frances Tario, who started as a Du-par's server in 2004 and bought the company in 2018, told me Beat the Clock has been a fixture for nearly 20 years and is available Monday through Friday. There's just one caveat:

"You must purchase a beverage," Tario said, and that'll cost you another $3.65.

The portions are smaller than the ones on the regular menu, Tario said, but still a good deal for the money. And Du-par's will validate parking for up to 90 minutes.

I arrived at 4 p.m. on Tuesday with my notebook and my appetite. In a city of 4 million people, you'd think there'd be lines out the door, and maybe even some scuffling as passengers spilled out of retirement home shuttles. But host Mauricio Bojorquez told me I was the first Beat the Clock customer in the door.

You never know, he said. Sometimes it's just a few people, sometimes a dozen or more. There's a Beat the Clock couple who come in several days a week, Tario said, and young families often take advantage of the chance to avoid the hassles of shopping and cooking.

With Beat the Clock, time is money. But I figured I could afford to go for a walk and check back later. I returned at 4:30, and again at 5. A handful of booths were occupied, but the diners were ordering off the regular menu. At 5:30, with time running out and the price of my dinner rising by the minute, Bojorquez handed me the Beat the Clock menu.

The choices were spaghetti and meatballs, chicken almondine, grilled salmon tapenade, meatloaf or a combo plate of one pancake, one egg and choice of bacon or sausage.

Go with the salmon, Bojorquez said.

DANIA MAXWELL Los Angeles Times

MARK AND MICHAEL Tu enjoy an early dinner at Du-par's in the Original Farmers Market. With the "Beat the Clock" special, enter between 4 and 6 p.m., and the dinner price correlates with the time you walk in.

Good call.

Chef Carlos Contreras — a onetime cashier who studied culinary arts on the Du-par's food prep line — had seared the salmon to perfection, with a crisp outer edge and a seductively soft, pink flesh. The salmon would have been proud of the care taken by Contreras, who carefully set the small fillet atop a skiff of creamed spinach — not the usual mushy, blended massacre of Popeye's favorite food but a subtle celebration of the leaf itself. The side of pureed potatoes was a reminder, however bittersweet, that no marriage can rival the perfect union of butter and spuds.

All that for $5.30, plus the cost of an iced tea. And yet I was the only Beat the Clock patron that night, which had me scrawling a question in my notebook:

Is the early bird dinner cooked?

I hadn't received a river of recommendations from readers, and when I did my own research, I didn't find many offerings. I knew I'd be dropping by Scardino's in Torrance and Tony's on the Pier in Redondo, but the flock of early bird restaurants I remembered from years past seemed to have thinned.

"It just doesn't pencil out," said Andy Harris, host of the Saturday-morning "SoCal Restaurant Show" on KLAA-AM (830).

Restaurants have to shoulder rising costs, Harris said, and keeping extra staff on duty between traditional lunch and dinner hours makes it hard to turn a profit on discounted meals.

Chef, author and radio personality Evan Kleiman said a lot of the mom-and-pop operations that offered early bird specials have not survived rent increases, inflation and the pandemic. She fondly recalled the budget-minded diners she used to see at Andre's, across the street from the Farmers Market, which is now closed and possibly relocating. Meals were so inexpensive at Andre's, you didn't need early bird specials.

"You would see these older people ... just trying to survive on Social Security, sitting in front of a giant meatball and savoring every little bit of it," Kleiman said.

In Florida, where early bird dining was once a cultural phenomenon, a 2018 story in Eater declared that "boomers are driving the bird into extinction." The article said early bird aficionados have died off, and their generational replacements "do not want to be reminded in any way that they're old now, especially if they can afford the luxury."

Seems to me that bigger factors are in play, such as the increase in fast-food options and home delivery apps. And don't forget the ubiquitous happy hour, a ploy to sell profitable alcoholic beverages and get you loopy enough to keep ordering Brussels sprouts.

I thought surely there'd still be a buffet of early bird options in the Coachella Valley, but "a lot of those restaurants have gone by the wayside," said Sam Harris, who refuses to give up on tradition. As owner of Sherman's Deli & Bakery in Palm Springs, he offers eight "reward for early diners" entrees, with choice of sides and soup or salad, for $18.45.

"Are you going to have an empty restaurant between 4 and 6 p.m., or are you going to have smaller margins and stay open?" Harris asked, having answered his own question.

At Tony's on the Pier in Redondo, my Thousand Island-dressed shrimp Louie ($20 on the "Sunset Menu," available 3-6 p.m. Monday through Thursday) arrived with enough succulent prawns to feed the Coast Guard. Soup was included, as was the million-dollar view.

Ofelia and Rafael Flores, up from San Diego, ordered the seafood combo and the salmon, respectively, which come with lots of options. Do you want salad or chowder? Do you want linguine, potato, rice pilaf or veggies? At $25, that's not exactly cheap, but it's eight clams off the regular price, and by Ofelia's reckoning, she would have paid $45 for the same meal in San Diego.

Between us, though, I recommend that you run, don't walk, to Scardino's on Torrance Boulevard. It's an old-style Italian restaurant run by two guys from Mexico — Ruben Hernandez and Daniel Sanchez — who started in the kitchen many meatballs ago and ended up buying the joint.

On the "Early Supper" menu, they do mean early — it's in play from 11 a.m. to 4 p.m. But think of it as your one indulgence of the day and feast on a basket of garlic bread, take your pick of soup or salad, choose from a dozen entrees including ravioli, chicken or pizza, and leave room for tiramisu, cannoli or spumoni.

They even throw in a drink, including a healthy pour of wine, and the whole thing will run you $23.95.

"The reason I keep it like that," Hernandez said, "is that I see people who can't afford more, and they're very loyal."

Airline pilot Ryota Mise, on a layover from Japan, finished off his fettuccine Alfredo — a portion that might not have fit in an overhead compartment — and declared it "yummy."

I got the chicken Marsala and canceled a trip to Italy.

Carmella and Arno Zwarg of Torrance looked over the Early Supper menu but then found something even cheaper — the weeknight special. You get salad and garlic bread for two, pasta for two and a small cheese pizza for $26.95. At $13-plus per person, Carmella said, "you can't even buy a hamburger for that these days."

We live in a post-pension, high-inflation world, so if you know of any other good dinner deals, you can perform a public service by letting me know.

Tradition can't die in silence.

Your early bird special restaurant critic won't let it happen.

steve.lopez@latimes.com

Los Angeles Times D
††
SPORTS
SUNDAY, MAY 7, 2023 :: LATIMES.COM/SPORTS

WESTERN CONFERENCE SEMIFINALS :: GAME 3

LAKERS 127, GOLDEN STATE 97

LAKERS LEAD SERIES 2-1 | **GAME 4:** MONDAY AT CRYPTO.COM ARENA, 7 P.M., TNT

NO SHRINKING ANT-MAN

Club's focus and fearlessness on display as huge opportunity awaits them

DYLAN HERNÁNDEZ

D'Angelo Russell lost the ball and the Golden State Warriors were off to the races, Stephen Curry slanting a pass ahead to a wide-open Andrew Wiggins.

Suddenly, out of nowhere, LeBron James leaped into the frame.

James broke up the play, his momentum forcing him to jump over the fans seated behind the basket and run up the stairs of a nearby aisle.

As he returned to the court, the subjects inside of Crypto.com Arena paid tribute to their king with a standing ovation.

The Lakers were on their way, this time to a 127-97 victory over the Warriors in Game 3 of their second-round playoff series.

They did more than reclaim the series lead at two games to one. They made a statement with how they played.

They were relentless, James' third-quarter play on Wiggins characterizing a defensive effort that limited the Warriors to 39.6% shooting, including 29.5% on threes.

They were fearless, Russell scoring the Lakers' first 11 points as James and Anthony Davis played their way into the game.

They were focused, Davis winning his psychological

[See **Hernández,** D4]

WALLY SKALIJ Los Angeles Times

ANTHONY DAVIS powers past the defense of Golden State's Draymond Green (23), called for a blocking foul, and JaMychal Green in Game 3. Davis had 25 points and 13 rebounds and was a force on both ends.

Davis, James lead way as Lakers regain grip on series at home

BY BRODERICK TURNER

It was a slow start for LeBron James, but he kept grinding and grinding, eventually his play building and sending the fans at Crypto.com Arena into a frenzy.

James was the leader the Lakers needed him to be against the Golden State Warriors, and Anthony Davis and the rest of his teammates followed him.

One moment James was chasing down a loose ball, leaping over courtside fans, flying into the stands. Another moment he was barreling down the court for a layup on the fast break. At other times he was emphatically blocking a shot and scoring on layup by doing a 360-degree spin around two would-be defenders.

James was all encompassing for the Lakers as they ran over the Warriors 127-97 on Saturday night in Game 3 of the best-of-seven Western Conference semifinals series the Lakers lead 2-1. Game 4 is Monday night at Crypto.com Arena.

Davis redeemed himself in Game 3. His 25 points on seven-for-10 shooting and 11 of 12 free throws, 13 rebounds and four blocked shots were a much better outcome than his 11 points and seven rebounds in Game 2.

James' brilliance left him two rebounds and two assists shy of a triple-double, the 21 points, eight rebounds and eight assists enough for

[See **Lakers,** D4]

MIAMI 105, NEW YORK 86

With Butler back, Heat seize lead

Star returns to score 28 points and lead effort on defense for a 2-1 edge. **D5**

Bronny James commits to USC

McDonald's All-American and son of Lakers' star chooses Trojans, will stay close to home. **D3**

LeBron awed by meeting Jordan

An excerpt from the book "LeBron" details James' first encounter with his idol. **D4**

KENTUCKY DERBY

Mage's sweet run caps sour lead-up

He rallies to win at Churchill Downs after week in which seven horses died

BY JOHN CHERWA

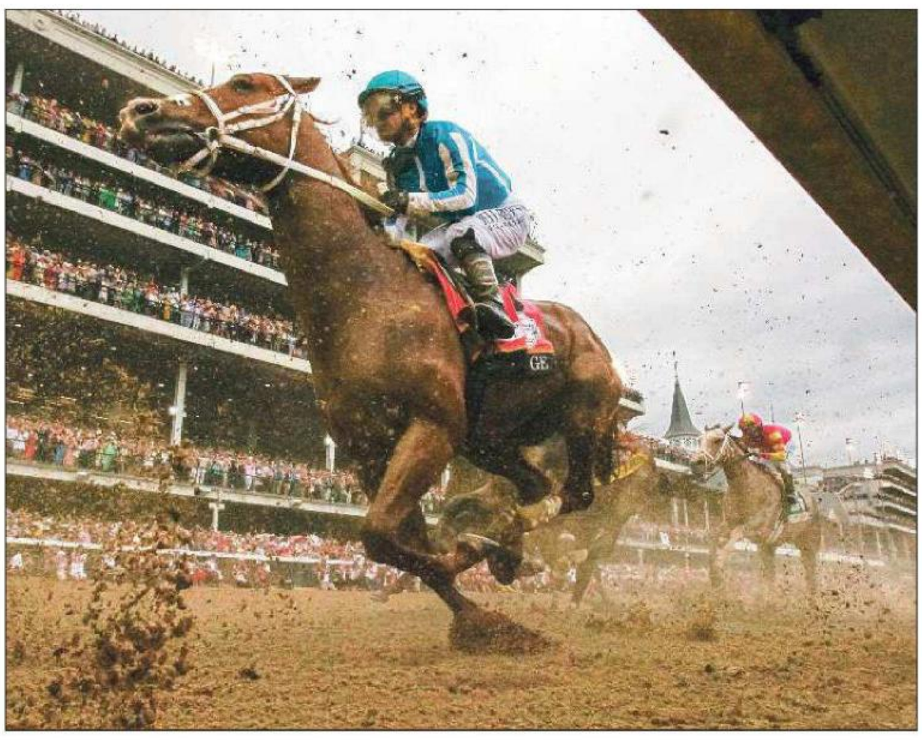
LOUISVILLE, Ky. — A week that horse racing would like to forget ended Saturday when Mage won the Kentucky Derby on a day in which two horses died and the favorite was scratched over fear for his health.

There was plenty of celebration as the massive Churchill Downs crowd of 150,335 watched as Mage and Two Phil's battled down the stretch only to have the runner-up in the Florida Derby win by one length for trainer Gustavo Delgado in his third Derby try.

It was also a career accomplishment for jockey Javier Castellano, who picked up his first Kentucky Derby win in his 16th try.

"Sometimes you feel embarrassed a little bit when you been trying so many times, and you don't see the results," Castellano said.

[See **Derby,** D5]



LEANDRO LOZADA AFP/Getty Images

JOCKEY Javier Castellano guides Mage to a one-length victory. "I didn't give up," said Castellano, who won his first Kentucky Derby in his 16th attempt.

Dodgers stay even keel as Taylor, May deliver muscle, grit

Utility star slugs key homer, while starting pitcher and bullpen silence Padres lineup.

DODGERS 2
SAN DIEGO 1

BY JACK HARRIS

SAN DIEGO — At every mention of their rivalry with the Padres this past week, or every reference to revenge after last year's playoff elimination, the Dodgers preached nothing but poise and control.

Emotions have been downplayed.

Ramifications minimized.

The importance of a single early-season series kept in perspective.

"If you want to let the outside noise control you, then sure," outfielder Mookie Betts said when asked if the intensity was different for this trip, the Dodgers' first to San Diego since being eliminated by the Padres in the National League Division Series last year.

"But," Betts added, "it's still the same game we always play."

That attitude was apparent Saturday night, as the Dodgers coolly navigated

[See **Dodgers,** D7]

RANGERS 10, ANGELS 1

Despite big loss, Angels hopeful

Team's depth is better this season, which should keep it in contention. **D7**

UCLA wins men's volleyball title

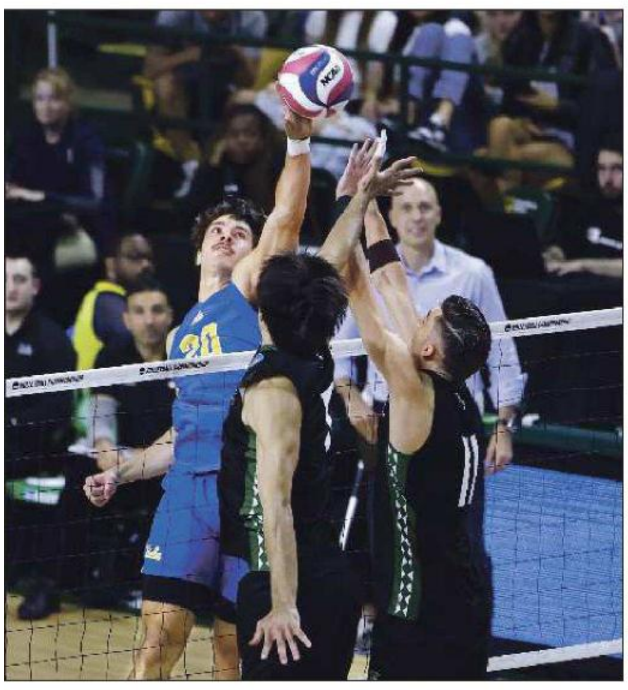
Bruins capture their 20th crown and first since 2006 with victory over defending champion Hawaii. **D2**

LAFC suffers first loss of season

Cristian Espinoza scores two goals, including a late penalty kick, to lift San Jose to a home victory. **D5**

Álvarez defeats Ryder in Mexico

He is still the undisputed super-middleweight champion after unanimous decision in home country. **D8**



JULIA NIKHINSON Honolulu Star-Advertiser

ETHAN CHAMPLIN hits over the block of Hawaii's Dimitrios Mouchlias (11) and Eleu Choy in the final.

Bruins back at the top after winning first title since 2006

UCLA 3, HAWAII 1

By Ben Bolch

The wait is over. The drought has ended. After 17 years of disappointment, UCLA men's volleyball is back in what it considers its rightful place: on top.

The program that long ruled the sport was celebrating anew Saturday after notching its 20th NCAA championship and first since 2006. The top-seeded Bruins ended the longest title drought in their history with a 28-26, 31-33, 25-21, 25-21 victory over second-seeded Hawaii that was a study in redemption, steady play and perseverance.

Sophomore outside hitter Ido David, who was so sick with a viral infection that there were doubts earlier in the week about whether he could play, used the hands that had unleashed thunderous kills to wipe away tears in the handshake line inside EagleBank Arena in Fairfax, Va.

Coach John Speraw, who won his first title as coach with the Bruins after winning two as a player and three more as an assistant under the legendary Al Scates, fought off the feelings that he knows are inevitable after toppling the two-time defending champions.

"It's worthy of some raw emotion," Speraw, who had endured his share of near-misses with his alma mater, including a loss to Long Beach State in the 2018 championship, said by telephone. "It's been an incredible journey and I think everyone that's happy for us isn't just happy for this singular moment, I think they're happy for the journey that we've been through and all the time and effort that's been invested."

Scates said via email that he watched the match from home and celebrated by texting with scores of former players. He had told former Bruins star Sinjin Smith on Friday during their weekly golf game that UCLA would add to its record title total, avenging a loss to Hawaii in March on the Rainbow Warriors' court in Honolulu.

It was an ensemble effort featuring the kills of David, high-flying acrobatics of Merrick McHenry, savvy serving of J.R. Norris IV, steady setting of freshman Andrew Rowan and all-around excellence of tournament most valuable player Alex Knight.

"It was just lots of good plays after good plays after good plays," Speraw said. "There wasn't one signature play that made the difference, I think it was just us continuing to play the game we played all season."

The Bruins (31-2) took the first set after back-to-back kills from David accounted for the final two points. They appeared on the verge of a runaway after taking a 19-13 lead in the second set. But a serve into the net sparked a huge Hawaii comeback as part of an epic back-and-forth battle, the Rainbow Warriors (29-3) eventually prevailing on their eighth set point.

UCLA trailed 9-7 in the third set before winning comfortably, a McHenry ace breaking a 10-10 tie to help the Bruins pull away. The fourth set unfolded in similar fashion. A Norris ace gave UCLA a 9-8 advantage, the Bruins leading all the way until the final point.

UCLA's celebratory dogpile was interrupted when Hawaii challenged the last point. But officials ruled that Ethan Champlin's kill stood and the revelry resumed, streamers falling from the rafters.

David had with a season-high 23 kills, Rowan logged a season-high 60 assists and Norris had a career-high five aces alongside Knight's across-the-board contributions of 15 kills, six digs, three blocks and two aces.

UCLA was the volleyball power that rose from nothing in the 1960s, Scates once stirring interest in the sport by nailing posters to telephone poles in beach towns throughout Southern California to promote a tripleheader at Pauley Pavilion.

Scates went on to win a record 19 NCAA titles, nearly doubling the total of John Wooden's basketball teams. Nobody was more acutely aware of that history than Speraw, who guided UC Irvine to three national championships before replacing Scates in 2013.

What followed was a decade of frustration. There were two losses in the semifinals in addition to that gutting championship setback against Long Beach State, when UCLA wasted a two-sets-to-one lead inside Pauley Pavilion. The breakthrough came Saturday.

"I'm just happy for everyone involved with the program," Speraw said, "from all the alumni who wanted it so bad and have been so supportive, just never heard anything but love and support. I'm also really, really grateful for Al Scates and what he's done for me and the foundation he laid with this program and the expectation that we're going to go win some championships to now going out and having done it."

PRO CALENDAR

	SUN 7	MON 8	TUE 9	WED 10	THU 11
DODGERS	at San Diego 4 ESPN	at Milwaukee 4:30 SNLA	at Milwaukee 4:30 SNLA	at Milwaukee 10:30 a.m. SNLA	
ANGELS	TEXAS 1 BSW	HOUSTON 6:30 BSW	HOUSTON 6:30 BSW	HOUSTON 1 BSW	
LAKERS		GOLDEN ST.* 7 TNT		at Golden St.* 7 TNT	
GALAXY				SEATTLE** 7:30	
LAFC			at Monterey Bay FC** 7:30		
ANGEL CITY	KANSAS CITY 5 BSSC, Paramount+				

Shade denotes home game. *NBA playoffs **US Open Cup

TODAY ON THE AIR

TIME	EVENT	ON THE AIR
AUTO RACING		
11 a.m.	Formula One, Miami Grand Prix	**TV:** 7, ESPND
Noon	NASCAR, Cup Series, AdventHealth 400	**TV:** FS1
BASEBALL		
8:30 a.m.	Baltimore at Atlanta	**TV:** 4
10:30 a.m.	New York Yankees at Tampa Bay	**R:** 1330
1 p.m.	Texas at Angels	**TV:** BSW **R:** 830
1 p.m.	Houston at Seattle	**TV:** MLB
4 p.m.	Dodgers at San Diego	**TV:** ESPN, ESPND **R:** 570, 1020
BASKETBALL: NBA PLAYOFFS, SECOND ROUND		
12:30 p.m.	Boston at Philadelphia, Game 4	**TV:** ESPN
5 p.m.	Denver at Phoenix, Game 4	**TV:** TNT
BOWLING		
9 a.m.	PBA, Players Championship, match play	**TV:** FS1
COLLEGE BASEBALL		
11 a.m.	South Carolina at Kentucky	**TV:** SEC
COLLEGE LACROSSE		
7 a.m.	American East women's championship, Binghampton at Albany (N.Y.)	**TV:** ESPNU
9 a.m.	Ivy League, championship, Yale vs. Princeton	**TV:** ESPN2
9 a.m.	Patriot League, championship, Loyola (Md.) vs. Army	**TV:** CBSSN
9 a.m.	Big East women's championship, Connecticut vs. Denver	**TV:** FS2
COLLEGE SOFTBALL		
9 a.m.	Mississippi State at Auburn	**TV:** SEC
9 a.m.	Michigan State at Indiana	**TV:** Big Ten
9 a.m.	Louisville at Florida State	**TV:** ACC
11 a.m.	Florida at Kentucky	**TV:** ESPN2
11 a.m.	Michigan at Minnesota	**TV:** Big Ten
11 a.m.	North Carolina State at Pittsburgh	**TV:** ACC
1 p.m.	Washington at Stanford	**TV:** Pac-12
3 p.m.	Utah at Oregon	**TV:** Pac-12
COLLEGE BEACH VOLLEYBALL: NCAA TOURNAMENT		
9 a.m.	USC vs. UCLA, championship	**TV:** ESPN
GOLF		
4:30 a.m.	DP World Tour, Italian Open, final round	**TV:** Golf
10 a.m.	Wells Fargo Championship, final round	**TV:** Golf
Noon	Wells Fargo Championship, final round	**TV:** 2
Noon	Champions Tour, Mitsubishi Electric Classic, final round	**TV:** Golf
3 p.m.	LPGA Hanwa Lifeplus International Crown, finals	**TV:** Golf
HOCKEY: STANLEY CUP PLAYOFFS		
12:30 p.m.	Carolina at New Jersey, Game 3	**TV:** TBS
3:30 p.m.	Toronto at Florida, Game 3	**TV:** TBS
6:30 p.m.	Dallas at Seattle, Game 3	**TV:** TBS
HORSE RACING		
Noon	America's Day at the Races	**TV:** BSSC
MOTORCYCLE RACING		
7 a.m.	Motocross, MX2 Spain, Race 1	**TV:** CBSSN
PRO FOOTBALL		
Noon	USFL, New Orleans vs. New Jersey	**TV:** 4
3:30 p.m.	USFL, Birmingham vs. Pittsburgh	**TV:** FS1
SOCCER		
6 a.m.	France, Strasbourg at Nantes	**TV:** beIN1, beINes
8 a.m.	France, Montpellier at Lyon	**TV:** beIN1, beINes
8 a.m.	England, Arsenal at Newcastle	**TV:** USA, KVEA
10 a.m.	Guatemala, Malacateco at Cobán Imperial	**TV:** FOXD
11 a.m.	Ecuador, Nacional at Mushuc Runa	**TV:** GOLTV
11:30 a.m.	France, Paris Saint-Germain at Troyes	**TV:** beIN1, beINes
1:30 p.m.	MLS, Kansas City at Seattle	**TV:** 11, FOXD
1:30 p.m.	Ecuador, Emelec at Cumbayá	**TV:** GOLTV
1:30 p.m.	Argentian, Boca Juniors at River Plate	**R:** 1330
4 p.m.	Canada, Cavalry FC at Vancouver	**TV:** FS2
4 p.m.	Ecuador, Aucas at Barcelona	**TV:** GOLTV
5 p.m.	Honduras, UPNFM at Real España	**TV:** FOXD
5 p.m.	NWSL, Kansas City at Angel City FC	**TV:** BSSC, Paramount+ **R:** 1330
5:30 p.m.	Mexico, San Luis at Leon	**TV:** KMEX, TUDN, Univision
8 p.m.	Mexico, Puebla at UANL	**TV:** TUDN
TENNIS		
6:30 a.m.	Madrid Open, women's doubles final	**TV:** Tennis
9:30 a.m.	Madrid Open, men's singles final	**TV:** Tennis
YACHT RACING		
2:30 p.m.	SailGP Racing, San Francisco, Day 2	**TV:** CBSSN

LETTERS

Gondola idea won't fly with them

Bill Shaikin's extensive article about the proposed gondola from Union Station to Dodger Stadium ignores the difficulties of getting to Union Station in the first place. Would hundreds of fans driving to Union Station instead be any better?

Rich Mouton
Long Beach

::

I'm a lifelong Dodgers fan and I'd rather set my hair on fire and root for the Giants than do anything related to Frank McCourt. It's bad enough that the current owners let him keep part of the parking lots. As far as I'm concerned, if McCourt touches it, I'm out.

Marnie Jernagan
Fresno

::

Frank McCourt's flying gondola idea sounds like another Vladimir Shpunt stunt.

Allan Kandel
Los Angeles

::

It seems Frank McCourt will haunt the Dodgers until he's dead and gondola.

Steve Ross
Carmel

Splendid silence

Why do the people who manage Dodger Stadium feel that every single second of dead air has to be filled with loud music, sound effects and electronic whizbang? I don't want to hear "Day-O! Daaaaayyy-OOOO!" blared out on loudspeakers between pitches. I don't need to be prompted to clap and cheer every 30 seconds. I don't want to be subjected to a constant light show on LED screens that rim the decks. I want to watch baseball.

My wife and I watched the Dodgers play in Pittsburgh the other night on TV, and something seemed odd. Then I realized that it was silence. PNC Park hardly had any noise at all during innings, and it was so refreshing.

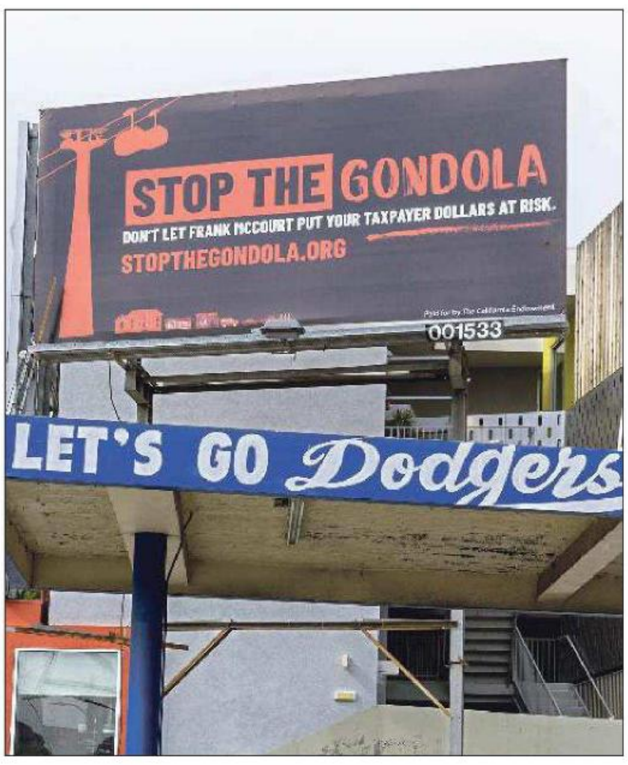
Tim Smight
Thousand Oaks

Bottom line

After reading Jack Harris' article revealing the fact that the Dodger organization did not pursue arguably the best shortstop in baseball, Xander Bogaerts, last year it is clear to me now. It's all about their bottom line, not their desire to win a championship.

Chris Wrenn
Carlsbad

::



Allen J. Schaben Los Angeles Times

A BILLBOARD against the Dodger Stadium proposal. Readers don't like Frank McCourt's involvement.

Dylan Hernández said it best, you can't fool all the people all the time. Because of the Dodgers going on the cheap in the offseason, the club dropped from the most talented club to simply being one of many battling for a playoff slot.

It seems the Padres could afford Xander Bogaerts but the richest franchise in the game could not.

Fred Wallin
Westlake Village

Welcome back

While it's been bittersweet to see old friends such as Cody Bellinger and Trea Turner return to Dodger Stadium this season, it was a true pleasure to welcome Craig Kimbrel back.

Gregg Schoenberg
Healdsburg, Calif.

Front and center

Anthony Davis has relinquished his dubious spot on the NBA's "All Street Clothes" team (along with Zion Williamson, Kawhi Leonard, Paul George and Ben Simmons) to emerge as one of the pivotal players in the playoffs — the Lakers' center in more ways than one. Meanwhile, 20 million Lakers fans are collectively holding their breath, hoping AD doesn't go down, or the Lakers surely will.

Ron Ovadia
Irvine

Trading places

Wasn't it only a couple of weeks ago that Bill Plaschke pontificated on how much better the Clippers were than the Lakers? Negating the problem of one or both of their superstars suiting up in street clothes. They were just better, organizationally and depth-wise. Now a couple of days ago, the Lakers are a powerhouse to be feared in the remainder of the NBA playoffs and the Clippers are "cursed."

Axel Hubert
Santa Monica

Trust your gut

Bill Plaschke's May 5 column, "Lakers Jolted Back to Reality," is mistitled. It should be: "Columnist Jolted Back to Reality."

In his May 3 column, the only thing Plaschke had right in celebrating Anthony Davis' Game 1 performance in the Warriors series as a definitive triumph over inconsistency was that "a bunch of you [fans] hardly believe it."

We didn't, and his predictable disappearance in Game 2 proves we were right not to. So the next time, Bill, you find yourself driven to admit, as you do, "that [the columnist himself] hardly believes it," trust your gut.

Fredrick Altizer
Los Angeles

Frame job

If baseball is attempting to clean up cheating by inspecting pitchers for foreign substances, why not also stop cheating by not allowing catchers to deceive the plate umpire by pitch framing.

Have the first base or third base umpire indicate this is an obvious attempt of deception, using the same check for assistance they use when judging a check swing.

Dennis Laurents
Carmel

Road trip?

Traditionally, when a team is out of the pennant race, The Times stops sending its reporter on the team's road trips. By that standard, I guess the Angels' season is already over.

Jim Lawson
Santa Barbara

Road trip 2

Thank you for funding a writer and photographer to tell two stories about Ugandan baseball academies and the orphans and coaches who embody great compassion and determination, dreaming of a better life for themselves and others in a country where reasons to hope are hard to find.

They are informative and moving stories. We lived in L.A. for 30 years and are still active Dodgers fans.

Sarah Belknap
Salt Spring Isl., Canada

Liking that Stetson

Regarding the Rams drafting Stetson Bennett, I think it was a brilliant move. He was one of the best college quarterbacks I have seen in the last several years. He's got the "it factor" like Patrick Mahomes. Although not physically gifted, they are both very smart and efficient. No question, Bennett was a steal at pick No. 128.

Sherwyn Drucker
Winnetka

Draft rights

At any major college football program except UCLA, if you had an upright, healthy, five-year quarterback starter, you would be surprised that he was not drafted higher than the fifth round, not lower.

Mario Valvo
Ventura

Cruel subject

Every year at this time we read about horses dying in preparation for the Run for the Roses. The Kentucky Derby is just one race and I can only imagine how many horses die annually preparing and competing in the "Sport of Kings." It's time to stop the deaths. Cruelty to animals is not a sport.

Patrick Kelley
Los Angeles

Picture this

A tip of the hat to Times photographer Wally Skalij. His photo of Anthony Davis in Wednesday's paper was an absolute work of art. Definitely award-worthy. Well done, sir.

Jimmie Hoffman
Arcadia

::

The Times welcomes expressions of all views. Letters should be brief and become the property of The Times. They may be edited and republished in any format. Each must include a valid mailing address and telephone number. Pseudonyms will not be used.

Email: sports@latimes.com

IN THE NAME OF EXCELLENCE

UCLA's Brady embraces key leadership role as softball team eyes another trip to Series

By Thuc Nhi Nguyen

Kyusung Gong Associated Press

MAYA BRADY has become a vocal leader for UCLA after a few seasons of deferring to the veteran leaders on the Bruins and being content to be in the background. Brady leads the Pac-12 with a .456 average.

Maureen Brady

MAYA is proud to uphold her family name, made famous by her uncle Tom. Maya's teammates say they admire how she has navigated the attention.

For three years, Maya Brady sat back and relied on upperclassmen and national champions to lead the way. UCLA stars such as Briana Perez, Kinsley Washington and Delanie Wisz would speak up in any team meetings. Brady was content to follow.

Now a veteran on a team that welcomed seven freshmen while pushing for its eighth consecutive Women's College World Series berth, Brady occasionally finds herself waiting for someone else's calm voice to command the clubhouse. Then she realizes everyone is looking at her.

On the field and behind the scenes, it's Brady's time.

The redshirt junior is having her best season as a Bruin by delivering much-needed leadership at shortstop, light-hearted jokes in the dugout and steady hitting at the plate. With Brady leading the offense, No. 2-ranked UCLA (50-4) will take a 23-game winning streak into the inaugural Pac-12 Conference tournament. The No. 1-seeded Bruins will play in Thursday's quarterfinal at Tucson against No. 8 seed Arizona or No. 9 seed Oregon State.

After hitting a disappointing .339 last year, Brady leads the conference with a .456 batting average. With 56 RBIs and 16 home runs that rank second in the Pac-12, Brady was close to becoming just the fourth player in conference history to win the batting triple crown. Stacey Nuveman is the only UCLA player to earn the honor.

When talking about Brady's growth this year, UCLA head coach Kelly Inouye-Perez referenced the legendary hitter whose .466 career batting average is still the best in Bruins history. It was Nuveman's ability to turn bad pitches into hits that signaled her elite status. Brady had to prove she had the same quality.

Brady starred during her pandemic-shortened freshman season in 2020 and was named an NFCA first-team All-American in 2021 while playing alongside veteransRachel Garcia and Bubba Nickles. Last year, with the departure of UCLA's Olympians, opposing pitchers zeroed in on Brady. She wasn't getting the same pitches. Even when she had a successful game, Brady, who hit .317 during the regular season, felt as if it were never enough. Expectations remained sky high for the niece of a seven-time Super Bowl champion quarterback.

"I definitely got caught up in a lot of media and what people were saying about me," Brady said. "At one point in the season, I was so over that, that it almost did allow me to break free from my own standards. If nobody else was going to believe in me, then I might as well believe in myself."

Brady broke through her slump during the postseason by hitting .438 with 10 RBIs, seven coming during the Women's College World Series. She gained more confidence with the U.S. national team, going four for eight at the Japan All-Star Series during the summer.

During the fall, she met with hitting consultants and coaches at UCLA to fine-tune her swing. For much of her career, natural athleticism was enough to get the results she needed.

"I was very outcome-based," said Brady, whose mother Maureen was an All-American pitcher at Fresno State. "Because that was working for so long, I never really judged my swing based on the small mechanics and I think for the last couple of years, I've really lacked putting that work in."

For the first time in her heralded career, it felt as if Brady, the former No. 2 overall recruit in her high school class and a star on her elite travel ball team, was uncovering new layers as an athlete, Inouye-Perez said. In previous years, the UCLA coach noticed Brady shying away from difficult drills, hoping to avoid the disappointment of possibly failing. This fall, Brady asked her coach to "make it as hard as you can."

"She still wants [the results]," Inouye-Perez said. "But she truly understands how to get after it now. That part makes me happy because that allows her talent to unleash instead of feeling pressure of what she's 'supposed' to do."

Expectations of what Brady would bring to UCLA were even larger than a typical highly touted prospect. Her last name casts a long shadow. Even after Brady went six for 12 with four RBIs in a three-game sweep of Arizona State that extended UCLA's lead atop the Pac-12 standings, many on social media were focused on who was in the stands during one of the games.

"Tom Brady, niece trade messages after UCLA softball appearance," a Sports Illustrated headline read after the former NFL star posted photos he took at Easton Stadium while watching Maya drive in a run against Arizona State.

While Maya is proud to uphold the family name, the constant connection to her uncle has grown tiring for even her teammates, who have watched Maya gracefully navigate her uncle's shadow for years.

"She's Maya Brady," outfielder Aaliyah Jordan said defiantly. "She's not just Tom Brady's niece."

A lifetime of following in her family's footsteps has primed Brady for her latest position on the field, where she has to fill the shoes of Perez, a five-year starter at shortstop. The Pac-12 defensive player of the year is tied with Nuveman for the most games played in UCLA history at 264 and leads the program with 263 runs scored.

Returning to shortstop, where she played in high school, has challenged Brady in ways she hadn't experienced in college, she said. Not only did the former center fielder have to relearn old defensive techniques, she had never seen the speed of the college game at shortstop.

At the beginning of the season, Brady was rotating with redshirt junior Seneca Curo at shortstop, but Curo suffered a shoulder injury. Inouye-Perez said she knew Brady could play shortstop since she saw her at a camp as an eighth-grader when Brady, who fell in love with UCLA as a preteen while watching the Bruins win the World Series in 2010, fielded a ball on a short hop on the move and threw a strike to first.

Whether Brady could thrive at the critical position this year was never a question of her athleticism or dedication to the team, just her experience in college.

After Curo was injured, Inouye-Perez asked Brady to stay focused on the process of learning the position and not letting any missteps affect her hitting or, especially, her leadership.

That has been Brady's biggest area of emphasis this season.

The 21-year-old was rarely the first person to raise her hand in team meetings. She never wanted to go first in drills. She didn't want to be the first to mess up.

"As women, you're kind of taught to kind of tone yourself down a lot," Brady said, "and I think being a part of this program where you have so many successful women role models ... it's really shown me, if you go first and you mess up, who cares? Just do it."

Jordan, UCLA's seventh-year power hitter, called Brady "literally the perfect leader" for the way she blends her vocal leadership with a hard-working example. She doesn't hold teammates to a standard without first surpassing it.

Brady "rode the roller coaster" last year, Jordan said, allowing her mood to fluctuate with the long season's ups and downs. This year, Brady's temperament is more even, Jordan noted.

Brady knows her teammates are looking at her. When she might have been discouraged by a strikeout in previous seasons, she instead turns to her teammates to relay critical information that can help during the next at-bat. As she returns to the dugout, Brady often wears a smirk on her face thinking about her next opportunity.

"It's a responsibility that she's taken with pride instead of it being a burden," Inouye-Perez said, "and I think that's powerful."

James commits to USC, will stay close to home

Sierra Canyon High star takes his next step toward goal of playing with his famous father.

By Luca Evans

Sam Forencich NBAE/Getty Images

BRONNY JAMES was the 33rd-ranked player in his class by 247Sports after averaging 14.1 points, 5.6 rebounds and 1.7 steals last season at Sierra Canyon.

One of the strangest, most-followed yet secretive high school basketball recruiting journeys in recent memory is over. Bronny James is staying home.

After months of speculation, James announced Saturday on Instagram that he is committing to USC, just a few miles down the 110 Freeway from father LeBron James' stomping grounds at Crypto.com Arena with the Lakers. It's the next step toward the elder James' expressed hope of playing in the NBA with his son.

"[His] decision came down, how SC staff build a relationship with him," Sierra Canyon assistant Ed Estevan wrote in a text. "How the program can help him on and off the court. Staying close to home, is icing on the cake."

As many expected, the announcement was a surprise. No major outlets broke the news before James' announcement: a photo of himself standing in the USC locker room alongside Sierra Canyon teammates — likely from their game against Wheeler (Ga.) at the Galen Center on Jan. 7 — with the caption "Fight On #committed" and a "Fight On" emoji.

"So damn proud of you kid! I have no words besides I LOVE YOU @bronny!!! LET'S GO!!!!!!!!" his father posted on Instagram Saturday afternoon.

After USC football's rise to national power under coach Lincoln Riley and quarterback Caleb Williams, the young James' arrival will considerably increase the buzz around a USC basketball program that has long been an afterthought in its own backyard. His commitment completes a gem of a recruiting class for coach Andy Enfield that includes No. 1-ranked point guard Isaiah Collier and power forward Arrinten Page from Wheeler.

James, ranked the 33rd-best player in his class by 247Sports, was named a McDonald's All-American after averaging 14.1 points, 5.6 rebounds, 2.4 assists and 1.7 steals last season.

James' top three schools were USC, Ohio State and Oregon. Each made sense for a different reason — USC was close to home, Ohio State was close to his birthplace and Oregon was close to Nike's headquarters, which signed James to a name, image and likeness deal.

At the time, however, his recruitment was kept under wraps — even to interested programs. James' only official visit was to Ohio State, and it was unclear if he'd received an offer from Oregon.

Despite James' talent and his father's expressed plan for an NBA path, the attention around his name had likely depressed his recruitment, according to West Coast recruiting expert Dinos Trigonis.

"When you're a college coach, you'll say, 'Hey, this guy's a good player' ... could be a good player [by] end of the first year," Trigonis said. "But when you see all the other things that program would have to put up with, you make the decision, is it worth dealing with all the other stuff that goes on?"

Sierra Canyon coach Andre Chevalier declined to comment when asked about his knowledge of James' decision-making. For years James and his family haven't revealed much when discussing his journey, not speaking to reporters throughout his senior year of high school and a representative shutting down a question about James' pending commitment when he spoke at the Nike Hoop Summit in April.

The choice of USC over Oregon or Ohio State offers a lens into James' mentality as a player and person. As a Trojan, he'll have to compete with Collier and a large group of guards and wings vying for minutes on an NCAA tournament contender. The path to playing time would've been easier at Ohio State and Oregon.

But James earned minutes playing alongside future pros and Division I recruits at Sierra Canyon from his freshman season, and as LeBron James told reporters in February, "all he cares about is winning and playing with great basketball players."

Said Chevalier: "Stepping into a group of great players and competing, having opportunity and being a part of a program that can do something special, has always been what Bronny's been about."

Last season, USC often moved toward smaller lineups under Enfield, playing a collection of perimeter players around center Josh Morgan.

James is 6 feet 3 but often leverages his strength and athleticism on the defensive end, traits that will fit in well, assuming the Trojans run a similar system in his freshman year.

"The fact that he chose USC, I think, speaks to the fact that he's looked at [Enfield], looked at how he plays," Chevalier said.

Overall, James is widely expected by high school coaches to make an immediate impact at the college level.

"Eventually, when you get to the next level, most of the kids have been 1,500-point scorers ... it boils down to making winning plays," Temecula Rancho Christian High coach Ray Barefield said.

James will join fellow Sierra Canyon star Juju Watkins, the top recruit in girls' basketball, at USC to further a pipeline from "SC to SC," as Chevalier put it.

Air apparent James awed when he met Jordan

By Jeff Benedict

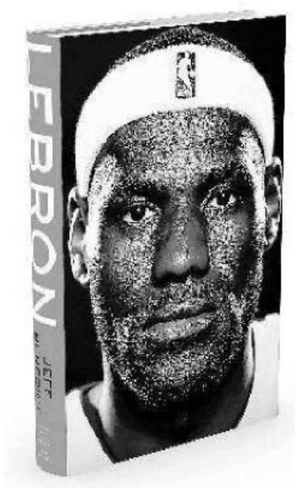
LeBron James was 16 when he first met Michael Jordan, an NBA legend he would spend his basketball career chasing. The following excerpt from the book "LeBron" chronicles their first conversation in 2001.

Over the summer, word leaked out that Michael Jordan, at age thirty-eight, might come out of retirement for the second time. With rumors swirling, LeBron [James] and Maverick [Carter] headed back to Chicago to spend a week with Greg Ryan, working out at Hoops. When they arrived, they encountered more than a dozen top NBA players — Anfernee "Penny" Hardaway, Ron Artest, Paul Pierce, Jerry Stackhouse, Antoine Walker, Tim Hardaway, Michael Finley, Juwan Howard, Charles Oakley, and others. It was a collection of some of the biggest and toughest enforcers in the league, along with some of the most talented offensive players in the game. Each day they'd arrive, spend an hour lifting with a team of trainers, and then they'd play pickup games.

Jordan wasn't around. But his personal trainer, Tim Grover, ran the place. And for LeBron, it was an opportunity to be in Jordan's inner sanctum, watching some of the greatest players in the world train. It was immediately apparent there were no boys in this world. These dudes were men. Drenched in sweat and their bodies chiseled with muscle, they weren't playing — they were running and banging and talking trash in their own unique vernacular.

The NBA players didn't pay much attention to LeBron. But partway through the week, Grover arranged for LeBron to get in one of the pickup games. LeBron laced up his sneakers. Like an interloper, he stepped onto the floor and immediately realized it was different from any floor he'd been on. The dimensions were the same. But the players were so much bigger that the driving lanes to the basket were harder to see. Everyone's arms were so much longer that the passing lanes were much narrower. It was as if the court had shrunk.

LeBron ended up guarding Jerry Stackhouse, who made a point of taking him to the hole, demonstrating that LeBron wasn't ready to defend at this level. And Antoine Walker talked shit the whole time, giving LeBron a taste of what he was in for in the NBA.



Avid Reader Press/Simon & Schuster

But LeBron maintained his poise. Although he had trouble guarding guys on defense, he was able to get up and down with them on offense, making several impressive passes and knocking down a couple of shots. It was a tremendous confidence boost to receive a pass from an NBA great and turn it into a bucket.

For Maverick, it was impossible not to swell with pride as he watched LeBron visit the world he'd soon occupy as a full-time resident. He was running with millionaires who drove luxury cars, were married to beautiful women, and were raising families. They were pros. And seeing LeBron play with them made it easier to visualize LeBron's future.

At the end of each day, after all the players left, LeBron and Maverick stayed behind to help Ryan and Grover clean up. One afternoon toward the end of the week, they were walking out the door when they spotted a red Ferrari coming down the street. As it came to a stop, they noticed who was driving — Michael Jordan.

"Ho-lee s—," Maverick said.

LeBron froze, staring at Jordan as he stepped out of the car and walked toward them. LeBron had never seen his idol up close. It looked as though he were levitating.

Jordan had a lot on his mind at that time. After being away from the game for three years, he was gearing up to come back. He realized that at his age, he probably wouldn't be able to play at the same level people had become accustomed to when he had walked away from the game. One of the lessons he'd learned during his career was that it was impossible to live up to other people's expectations; all he could do was set his own expectations and try to meet them. Another thing he'd learned was the power of silence. He still hadn't told anyone about his comeback plans. He was keeping all that close to the vest.

Approaching the gym, Jordan looked at LeBron, said hello, and invited him and Maverick back inside.

They followed Jordan to the weight room. Grover and Ryan joined them. No one else was around.

Jordan smiled at LeBron, the kid who people were saying would be his heir.

LeBron met his gaze.

Surrounded by weight machines, Jordan kept it light, talking in general terms about the NBA and what it meant to be a professional.

LeBron listened and nodded. The experience was too surreal to process.

The conversation lasted about fifteen minutes. And Jordan dispensed no advice. But he gave LeBron something more valuable than words: his cell phone number.

Maverick was stunned.

LeBron didn't know what to say. Jordan's shoes were on his feet. And now Jordan's number was in his pocket. At sixteen, LeBron had joined a very select club of people in the world who had direct access to Jordan.

It was late when LeBron and Maverick left Chicago for the five-plus-hour drive back to Akron. In the morning, LeBron had to be at St. V for the first day of school. There wouldn't be much time for sleep. But with Maverick at the wheel and LeBron playing DJ from the passenger seat, music pulsed from the stereo as they sped down I-90 past South Bend and crossed into Ohio. In between songs, they couldn't get over the fact that they had met Jordan.

"It was like listening to God speak," Maverick said.

LeBron was flying high. Over the past few months it was as if he had lived a lifetime. He didn't want the summer to end. He just wanted to keep on soaring.

In his journal, he quickly summarized his experience in Chicago:

> I didn't get to play with Mike, but I did get some run with a lot of the other NBA guys, and I talked to Jordan a little bit. He didn't really give me any advice, he just told me to keep my head on straight. We all went out to dinner at his restaurant — the steak and mashed potatoes were tight.

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Luis Sinco Los Angeles Times

ANTHONY DAVIS hangs on the rim after throwing down a dunk against Stephen Curry, Moses Moody and the Warriors in the second half. The Lakers outscored the Warriors by 37 over the last three quarters.

Lakers regain series control with dominant win at home

[**Lakers,** from D1]
the Lakers to regain control of the series. He was dominant and efficient, going six for 11 from the field, two for four on three-pointers and seven for eight at the line.

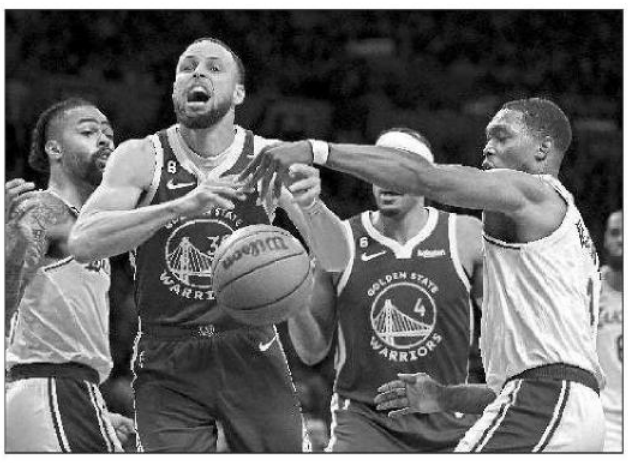
James didn't take a shot in the first quarter, his first time not having a field-goal attempt in the opening 12 minutes since Jan. 20, 2020. He didn't feel he needed to the way D'Angelo Russell was shooting en route to 21 first-half points.

"Obviously you see the way D-Lo started the game. I think he had our first 11 and then AD chipped in I think seven in that quarter, so it allowed me to kind of focus on the glass," James said. "Also, I had a few assists in that first quarter. Wasn't how the game was played, but that was just how the game was going. And for me I'm never a force guy. I've always been a guy, I let the game come to me and make my imprint when needed."

Still, James was a factor from the start, posting five assists before he took a shot.

His first points arrived with 6:32 left in the second quarter on two free throws. His first basket arrived with 5:22 left in the half on a layup.

"Him putting in that effort just to do the little things," coach Darvin Ham said. "You see a guy like that in Year 20. ... Obviously first-ballot Hall of Fame, top-five dead or alive ever to play in the NBA. To see him doing the little things like that, just his screening, him pushing the pace, him finding his teammates, defending, rebounding, it makes it easy to get these other guys to do it."



Wally Skalij Los Angeles Times

CURRY is stripped of the ball by Lonnie Walker IV as D'Angelo Russell looks on. Curry scored 23 points.

James had lots of help, five teammates scoring in double figures as the Lakers led by as many as 34 after trailing by seven following the first quarter.

The goal before the game was to "just to feed" Davis "the ball relentlessly," Ham said, and "have him be assertive and aggressive."

The Lakers went to Davis from the start, throwing him the ball in the post. But as he has done his entire career, Davis didn't force the action. Instead, he passed out to Russell, who struck first with a three-pointer.

Davis' first two points were earned from the free-throw line, after he was fouled with a blow to the head by Draymond Green, knocking the Lakers center to the court and leaving him down holding his head.

Davis outplayed Green, who had been key to the Warriors evening the series with a similar romp in Game 2. But on Saturday he was never a defensive factor, picking up two fouls in the third quarter, giving him five with 6:54 left in the period and a seat on the bench.

Then there was Russell getting the Lakers started. By playing with more force, they were able to get to the line more, making 15 of 21 free throws in the first half and 28 of 37 (75.7%) for the game.

"If you have a ton of energy, you're competitive ... things will usually work themselves out," Ham said. "I just think our guys were really, really, really awesome tonight in terms of their competitiveness, doing the little things, covering for one another, getting the ball, pushing it with pace, just playing a really physical, downhill, forceful game."

The Lakers also were intent on limiting Golden State's three-pointers, holding the Warriors to 29.5%.

Stephen Curry had 23 points but was just nine for 21 from the field, four for 10 from three-point range. Klay Thompson had 15 points, going five for 14 from the field and three for nine on threes.

"We got punked tonight," Thompson said. "Unfortunately on the boards, on the glass, on the free-throw line."

LAKERS 127, WARRIORS 97

GOLDEN STATE

	Min	FG-A	FT-A	OR-T	A	P	T
J.Green	11	1-5	0-0	0-0	0	2	2
Wiggins	27	6-11	2-2	3-9	4	2	16
D.Green	22	1-4	0-0	1-2	4	5	2
Curry	32	9-21	1-3	2-4	3	2	23
K.Thompson	32	5-14	2-2	1-7	0	3	15
DiVincenzo	22	2-8	0-0	2-5	4	2	5
Poole	22	2-9	1-2	0-3	6	1	5
Moody	20	1-3	2-2	2-4	1	3	5
Looney	15	1-1	1-2	1-4	4	1	3
Payton II	12	4-7	0-0	2-3	0	1	8
Kuminga	9	3-4	3-4	0-1	0	0	10
Lamb	5	1-2	0-0	0-0	0	0	3
Baldwin Jr.	5	0-2	0-0	0-0	0	0	0
Totals		**36-91**	**12-17**	**14-42**	**26**	**22**	**97**

Shooting: Field goals, 39.6%; free throws, 70.6%

Three-point goals: 13-44 (Curry 4-10, K.Thompson 3-9, Wiggins 2-4, Kuminga 1-1, Lamb 1-2, Moody 1-2, DiVincenzo 1-5, D.Green 0-1, Payton II 0-1, Baldwin Jr. 0-2, J.Green 0-3, Poole 0-4). Team Rebounds: 13. Team Turnovers: None. Blocked Shots: 6 (Curry, D.Green, DiVincenzo, K.Thompson, Payton II, Wiggins). Turnovers: 19 (K.Thompson 6, Poole 4, Curry 3, Looney 3, DiVincenzo, J.Green, Kuminga). Steals: 5 (Curry, D.Green, K.Thompson, Looney, Payton II). Technical Fouls: Green, 3:32 second.

LAKERS

	Min	FG-A	FT-A	OR-T	A	P	T
James	32	6-11	7-8	1-8	8	0	21
Vanderbilt	15	0-5	2-4	1-5	0	1	2
Davis	33	7-10	11-12	0-13	3	2	25
Reaves	29	2-8	5-7	1-2	2	3	10
Russell	29	8-13	0-0	0-3	5	3	21
Walker IV	24	4-6	2-2	0-4	0	3	12
Schroder	20	4-9	1-4	0-0	1	2	12
Hachimura	16	2-3	0-0	1-1	1	2	5
Brown Jr.	8	1-2	0-0	0-2	1	1	2
Harrison	8	4-5	0-0	0-0	4	2	9
Beasley	5	0-2	0-0	0-1	0	0	0
Christie	5	3-3	0-0	0-2	2	0	6
T.Thompson	5	1-3	0-0	2-3	0	0	2
Gabriel	4	0-0	0-0	0-0	0	2	0
Totals		**42-80**	**28-37**	**6-44**	**27**	**21**	**127**

Shooting: Field goals, 52.5%; free throws, 75.7%

Three-point goals: 15-31 (Russell 5-8, Schroder 3-6, James 2-4, Walker IV 2-4, Hachimura 1-1, Harrison 1-1, Reaves 1-4, Vanderbilt 0-3). Team Rebounds: 8. Team Turnovers: 1. Blocked Shots: 6 (Davis 4, James, Walker IV). Turnovers: 12 (Russell 5, Davis 3, Hachimura, Schroder, T.Thompson, Walker IV). Steals: 10 (Davis 3, Reaves 2, Walker IV 2, Hachimura, Russell, Schroder). Technical Fouls: Schroder, 10:17 fourth.

Golden State	30	18	20	29	— 97
LAKERS	23	36	27	41	— 127

A—18,997. T—2:33.

Victory sets up big opportunity for the Lakers

[**Hernández** from D1]
battle with notorious irritant Draymond Green, whom he baited into four fouls and a technical.

The Lakers' statement will have to be followed by another. The Lakers have to do this again, in Game 4 on Monday, which will also be played at Crypto.com Arena.

This is where they won their previous series against the Memphis Grizzlies. This is where they can win this one against the Warriors.

Against the second-seeded Grizzlies, the Lakers won Games 3 and 4 at home to take a 3-1 lead that essentially ended the series. They have earned the opportunity to do the same against the Warriors.

With Klay Thompson making just five of 14 shots on Saturday night, the Warriors will almost certainly adjust. The Lakers will too.

However, Lakers coach Darvin Ham said, "We can talk about coverages and adjustments, all of that, but the basic foundation of us executing anything is our approach, our energy, our effort, our urgency."

Ham called on his players to approach Game 4 the way they did Game 3, a game in which the Lakers held the Warriors to 38 points in the second and third quarters combined.

"That's what we can control," Ham said. "We can't control whether the shots go in or not. Defense, our effort, our energy, our competitiveness on that side of the ball, that's something that you can damn near get right every night."

Davis might be the team's structural foundation of the defense but James remains its heartbeat.

"Him putting that effort," Ham said, "you see a guy like that, Year 20, first ballot Hall of Famer, top-five dead or alive to ever play in the NBA, to see him doing the little things like that, screening, defending, rebounding, makes it easier to get these guys to do it."

The Lakers forced the Warriors to commit 19 turnovers, which they turned into 27 points.

"I said after Game 2, no matter what goes on, we hang our hat on defense," James said.

There should be urgency for the Lakers to capitalize on their advantage.

The Warriors advanced to this series by winning Game 7 of their first-round series against the Sacramento Kings on the road, but the result was an anomaly.

Luis Sinco Los Angeles Times

D'ANGELO RUSSELL scored the first 11 points for the Lakers, who can command the series by winning Game 4.

They were 11-30 away from their home at Chase Center in the regular season. Only three teams won fewer games on the road: Houston, San Antonio and Detroit.

The flip side is that the Warriors were 33-8 at home. If the Warriors take Game 4, they will regain control of the series.

Ham spoke as if he knew the Lakers couldn't afford to let the Warriors back into the series. They are the defending NBA champions for a reason. They know how to win. They know how to come from behind. They know how to close out a game or a series when ahead.

"You relax one second or start feeling comfortable or complacent, they're going to burn you every time," Ham said.

Winning four championships in nine years has a way of fortifying belief.

"We've been through more adversity than a 2-1 deficit," Thompson said.

But if the Warriors have been here before, so has James.

James finished with 21 points but didn't attempt a single field goal in the first quarter.

He didn't fire his first shot until almost four minutes into the second quarter.

He was at his best in the game's most decisive moments, scoring 10 points in the second quarter and 11 in the third.

After chasing down Wiggins, he made a layup after spinning around Donte DiVincenzo. He knocked down a pair of free throws. He sank a jumper over Thompson. By the end of the third quarter, the Lakers were ahead, 86-68.

James and Davis each played less than two minutes in the fourth quarter. The Lakers were already thinking ahead to Game 4. They knew what was at stake.

Butler's return helps the Heat win an ugly one

MIAMI 105
NEW YORK 86

ASSOCIATED PRESS

MIAMI — It was one of the worst shooting games of the season for the Miami Heat, by far: 39% from the field, 22% from three-point range, barely 50% on usually easy shots at the rim.

Didn't matter.

Defense — still the Heat staple, even in these high-scoring NBA days — came through and moved Miami to within two wins of another trip to the Eastern Conference finals.

Jimmy Butler returned from his sprained right ankle to score 28 points, Max Strus added 19 and the Heat topped the New York Knicks, 105-86 on Saturday to take a 2-1 lead in their semifinal series.

"It's about figuring out how to compete at a really high level," Heat coach Erik Spoelstra said. "What's necessary for that game to be able to win."

For as poorly as the Heat shot, the Knicks were worse — 34% from the field, 20% from three-point range, 46% from the restricted area around the rim.

Jalen Brunson scored 20 for New York, which got 15 from Josh Hart, 14 from RJ Barrett and 12 from Immanuel Quickley — who left midway through the fourth quarter after spraining an ankle that will be evaluated again Sunday. Julius Randle added 10 points and 14 rebounds for the Knicks.

"We couldn't get stops early so we couldn't get any easy buckets," Knicks coach Tom Thibodeau said. "So, we paid the price."

Bam Adebayo had 17 points and 12 rebounds for Miami and Lowry added 14 points as the Heat never trailed. Duncan Robinson opened the second quarter with a three-pointer, giving Miami an 11-point lead — and the lead remained double digits the rest of the way.

Butler missed Game 2 with his ankle sprain and limped at times in the second half but was effective throughout. He had 10 points in the opening quarter as Miami set the tone on both ends; the Heat made 10 of their first 15 shots, the Knicks missed 13 of their first 17, and it took until midway through the second quarter for New York to make a shot from anywhere other than the paint.

Heat 105, Knicks 86

NEW YORK

	Min	FG-A	FT-A	OR-T	A	P	T
Barrett	25	5-16	2-3	0-3	1	3	14
Randle	38	4-15	2-5	4-14	2	4	10
M.Robinson	14	1-2	0-0	4-5	0	4	2
Brunson	37	7-20	6-6	1-6	8	3	20
Hart	38	5-12	3-5	1-12	2	2	15
Hartenstein	25	0-0	0-0	1-3	1	2	0
Grimes	21	3-7	1-1	1-1	0	2	8
Quickley	20	4-12	2-2	1-1	0	0	12
Toppin	16	2-6	0-0	1-3	1	2	5
Jeffries	0	0-0	0-0	0-0	0	0	0
McBride	0	0-1	0-0	0-0	0	0	0
Totals		**31-91**	**16-22**	**14-48**	**15**	**22**	**86**

Shooting: Field goals, 34.1%; free throws, 72.7%

Three-point goals: 8-40 (Hart 2-6, Barrett 2-7, Quickley 2-8, Grimes 1-4, Toppin 1-4, McBride 0-1, Brunson 0-5, Randle 0-5). Team Rebounds: 8. Team Turnovers: None. Blocked Shots: 3 (Hartenstein 2, Toppin). Turnovers: 13 (Randle 4, Toppin 3, Hart 2, Barrett, Grimes, M.Robinson, Quickley). Steals: 4 (Grimes, Hart, Quickley, Toppin). Technical Fouls: Barrett, 10:16 second

MIAMI

	Min	FG-A	FT-A	OR-T	A	P	T
Butler	35	9-21	10-11	2-4	3	1	28
Love	23	1-5	2-2	2-9	4	3	4
Adebayo	35	7-14	3-4	4-12	0	4	17
Strus	29	7-14	2-2	0-3	0	2	19
Vincent	30	1-8	3-3	0-0	4	4	5
Lowry	24	4-9	4-4	0-3	4	0	14
Martin	22	0-3	3-4	2-5	0	4	3
D.Robinson	12	1-6	1-1	0-1	1	1	4
Zeller	12	3-6	0-0	0-6	1	4	6
Highsmith	11	2-4	0-0	3-6	0	2	5
Jovic	0	0-0	0-0	0-0	0	0	0
Yurtseven	0	0-0	0-0	0-1	0	0	0
Totals		**35-90**	**28-31**	**13-50**	**17**	**25**	**105**

Shooting: Field goals, 38.9%; free throws, 90.3%

Three-point goals: 7-32 (Strus 3-10, Lowry 2-4, Highsmith 1-1, D.Robinson 1-5, Butler 0-2, Love 0-3, Martin 0-3, Vincent 0-4). Team Rebounds: 18. Team Turnovers: 1. Blocked Shots: 5 (Butler 2, Adebayo, Lowry, Strus). Turnovers: 13 (Butler 2, Love 2, Martin 2, Vincent 2, Zeller 2, Adebayo, D.Robinson, Yurtseven). Steals: 3 (Vincent 2, Strus). Technical Fouls: Zeller, 00:14 third

New York	**21**	**23**	**26**	**16— 86**
Miami	**29**	**29**	**29**	**18—105**

A—19,927. T—2:37.

NBA PLAYOFF SCHEDULE SEMIFINALS

WESTERN CONFERENCE

1 Denver vs. 4 Phoenix

Nuggets lead series 2-1

Gm 1	Denver 125, Phoenix 107
Gm 2	Denver 97, Phoenix 87
Gm 3	Phoenix 121, Denver 114
Gm 4	Today at Phoenix, 5 p.m.
Gm 5	Tuesday at Denver, 7 p.m.
Gm 6	Thursday at Phoenix, TBD*
Gm 7	May 14 at Denver, TBD*

6 Golden State vs. 7 LAKERS

Lakers lead series 2-1

Gm 1	LAKERS 117, Golden St. 112
Gm 2	G. State 127, LAKERS 100
Gm 3	LAKERS 127, Golden St. 97
Gm 4	Monday at LAKERS, 7 p.m.
Gm 5	Wed. at G. State, 7 p.m.
Gm 6	Friday at LAKERS, TBD*
Gm 7	May 14 at Golden St., TBD*

All times PDT, unless noted

EASTERN CONFERENCE

2 Boston vs. 3 Philadelphia

Celtics lead series 2-1

Gm 1	Phila. 119, Boston 115
Gm 2	Boston 121, Philadelphia 87
Gm 3	Boston 114, Phila. 102
Gm 4	Today at Phila., 12:30 p.m.
Gm 5	Tue. at Boston, 4:30 p.m.
Gm 6	Thu. at Philadelphia, TBD*
Gm 7	May 14 at Boston, TBD*

5 New York vs. 8 Miami

Heat lead series 2-1

Gm 1	Miami 108, New York 101
Gm 2	New York 111, Miami 105
Gm 3	Miami 105, New York 86
Gm 4	Mon. at Miami, 4:30 p.m.
Gm 5	Wed. at N.Y., 4:30 p.m.
Gm 6	Friday at Miami, TBD*
Gm 7	May 15 at New York, TBD*

* if necessary

SOCCER ROUNDUP

LAFC falls to San Jose in first loss

ASSOCIATED PRESS

Cristian Espinoza scored two goals, the second coming on a late penalty kick, and the San Jose Earthquakes handed defending-champion LAFC its first loss of the season with a 2-1 victory on Saturday at Levi's Stadium in Santa Clara.

Espinoza scored eight minutes in to give San Jose (5-3-3) a 1-0 lead. Espinoza took passes from Jamiro Monteiro and Jeremy Ebobisse and scored his seventh goal of the season.

Denis Bouanga pulled LAFC (5-1-3) even in the 30th minute when he scored unassisted for his league-high-tying eighth goal of the season — joining the Seattle Sounders' Jordan Morris and Espinoza.

Espinoza's eighth goal came on a penalty kick in the 83rd minute.

The Earthquakes are the first team to beat LAFC five consecutive times at home.

Colorado 3, at Galaxy 1: Former Galaxy forward Kevin Cabral scored a goal and Connor Ronan had three assists to power the Rapids (2-3-6). Preston Judd had the only goal for the Galaxy (1-6-3) in the 89th minute.

MLS

WEST	W	L	T	Pts	GF	GA
Seattle	6	2	2	20	17	7
Saint Louis City SC	6	3	1	19	22	12
LAFC	5	1	3	18	17	8
San Jose	5	3	3	18	15	14
FC Dallas	4	3	3	15	12	11
Houston	4	3	2	14	10	8
Vancouver	3	2	5	14	14	9
Minnesota United	3	4	3	12	10	11
Portland	3	5	3	12	15	18
Colorado	2	3	6	12	9	12
Real Salt Lake	3	5	2	11	10	17
Austin FC	2	4	4	10	10	16
GALAXY	1	6	3	6	8	17
Sporting Kansas City	0	7	3	3	3	15

EAST	W	L	T	Pts	GF	GA
New England	7	1	3	24	18	9
Cincinnati	7	1	3	24	15	12
Nashville	5	3	3	18	14	6
Atlanta	5	3	3	18	20	18
New York City FC	4	4	3	15	14	14
Columbus	4	4	2	14	19	12
Philadelphia	4	4	2	14	15	13
D.C. United	4	5	2	14	15	15
Orlando City	4	4	2	14	10	12
Inter Miami CF	4	6	0	12	10	11
CF Montréal	4	6	0	12	9	17
Charlotte FC	3	5	3	12	13	21
Toronto FC	2	3	6	12	13	15
Chicago	2	3	5	11	13	16
New York	1	4	6	9	7	11

Three-points for a win, one for a tie.

Saturday's results

San Jose 2, LAFC 1
Colorado 3, GALAXY 1
Charlotte FC 3, New York City FC 2
Cincinnati 2, D.C. United 1
Miami 2, Atlanta 1
CF Montréal 2, Orlando City 0
Philadelphia 1, New York 0
New England 2, Toronto FC 0
Real Salt Lake 0, Houston 0
Nashville 3, Chicago 0
Saint Louis City SC at FC Dallas, postponed
Austin FC 2, Portland 2
Vancouver 3, Minnesota 2

SUMMARIES

EARTHQUAKES 2, LAFC 1

LAFC	1	0–1
San Jose	1	1–2

FIRST HALF—1. San Jose, Espinoza, 7 (Monteiro), 8th minute; 2. LAFC, Bouanga, 8, 30th.

SECOND HALF—3. San Jose, Espinoza, 8 (penalty kick), 83rd.

GOALIES—LAFC, John McCarthy, Abraham Romero; San Jose, J.T. Marcinkowski, Daniel. Yellow cards—Bogusz, LAFC, 29th; Maldonado, LAFC, 85th.

Referee—Rubiel Vazquez. Assistant referees—Brian Poeschel, Jeffrey Greeson, Geoff Gamble. A—45,112.

RAPIDS 3, GALAXY 1

Colorado	1	2–3
Galaxy	0	1–1

FIRST HALF—1. Colorado, Abubakar, 1 (Ronan), 14th minute.

SECOND HALF—2. Colorado, Cabral, 2 (Rubio), 65th; 3. Colorado, Lewis, 1 (Ronan), 81st; 4. Galaxy, Judd, 1, 89th.

GOALIES—Colorado, William Yarbrough, Marko Ilic; Galaxy, Jonathan Klinsmann, Novak Micovic.

Yellow cards—Cabral, Colorado, 28th; Aude, Galaxy, 45th+1; Nicholson, Colorado, 52nd; Neal, Galaxy, 90th+4.

Referee—Ramy Touchan. Assistant referees—Nick Uranga, Diego Blas, Kevin Stott. 4th official—Kali Smith.

A—19,101.

BRYNN ANDERSON Associated Press

BRYNN ANDERSON Associated Press

JEFF ROBERSON Associated Press

TOP LEFT: The horses break from the starting gate at the Kentucky Derby. Top right: Javier Castellano reacts after guiding Mage to victory. Above: Castellano, atop Mage, and others celebrate in the winner's circle.

Questions raised after seven horses die in lead-up to race

[**Derby,** from D1]

"And sometimes you go down a little bit. But I didn't give up. I always tried to be positive and tried to find the right horse to participate in one of the biggest races in the world."

Mage was making only his fourth lifetime start and joined Justify as the only horse in a century to win the Derby without racing as a 2-year-old.

"Not having the experience, he proved today that it didn't matter," said Gustavo Delgado Jr., an assistant trainer and spokesman for his father.

Still the lingering memory of this Derby lead-up will consist of thoughts of seven dead horses, a banned trainer and five horses that came here to run only to develop a problem that kept them from doing so.

Saturday started with the shocking news that Forte, the morning-line favorite, had to audition for the state veterinarians before they would let him run. Forte had a slight bobble during training Thursday that trainer Todd Pletcher dismissed as nothing. After an animated conversation between owner Mike Repole and state veterinarian Dr. Nick Smith on Saturday, as Pletcher looked on, Forte was scratched.

Forte joined Practical Move, Lord Miles and Continuar, each scratched Thursday. Skinner was scratched Friday.

It was followed a few hours later in the second race when Chloe's Dream, a second-time starter, was pulled up by jockey Corey Lanerie early in the race. The 3-year-old gelding was taken off the course by van and euthanized. In the Pat Day Mile, Freezing Point, also ridden by Lanerie, was pulled up in the chute shortly after the start of the race and was vanned off. About an hour later, it was confirmed that the 3-year-old was also euthanized.

The deaths started a week ago Thursday when Derby qualifier Wild on Ice was injured in training and taken to an equine hospital in Lexington, Ky., where he was euthanized.

Last Saturday, Parents Pride, trained by Saffie Joseph Jr., was pulled up in the stretch and died on the track. In California, such an incident would be referred to as "sudden death" pending a necropsy. Later, in the paddock, Code of Kings flipped over twice and broke his neck and was euthanized.

There were two more deaths Tuesday. Take Charge Briana broke down in the stretch and was euthanized. Chasing Artie, also trained by Joseph, finished her race and collapsed near the winner's circle.

The two dead horses trained by Joseph prompted the Kentucky Horse Racing Commission to suspend him indefinitely pending an investigation. Since he trained Lord Miles, the horse was scratched from the Derby.

The race was left with 18 starters in the 20-horse starting gate. Verifying broke on top and was quickly joined by Kingsbarn and Reincarnate around the clubhouse turn in the 1¼-mile race. Entering the backstretch, Mage was in 15th place with plenty of work left to do. He seemed to find his stride down the backstretch, picking off horses and getting closer to the front.

Entering the homestretch, Mage was in full stride and went eight wide in an attempt to wrestle the lead from Two Phil's. With about a furlong to run, Mage put his head in front with the outcome no longer in doubt.

"Once he made the lead, it was how we had planned the race to happen," Delgado Jr. said. "Everything went according to plan. This is the dream I have, a year-and-a-half ago, I wrote a note: 'We're going to win the Derby next year.' "

Mage paid $32.42 to win. Two Phil's was second followed by Angel of Empire, Disarm, Hit Show, Derma Sotogake, Tapit Trice, Raise Cain, Rocket Can, Confidence Game, Sun Thunder, Mandarin Hero, Reincarnate, Kingsbarns, King Russell, Verifying, Jace's Road and Cyclone Mischief.

"I felt so confident going into this race, because my dad was the trainer," Delgado Jr. said. "And he was telling me step by step what he was doing with the horse. It was a masterpiece."

Mage is the product of the new trend of selling microshares in a horse. There are about 400 owners, many of whom bought in for $50.

Most who watched will not think about horse racing until next May. Most were also unaware of the horse deaths or the scratches that shaped the outcome of the race.

Instead, a sport that has struggled for relevance in the crowded sports landscape will move on to Baltimore in two weeks for the running of the Preakness Stakes, the second leg of the Triple Crown.

JULIO CORTEZ Associated Press

JOCKEY Javier Castellano guides Mage to victory despite starting the backstretch in 15th place.

149th KENTUCKY DERBY CHART

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12th race at Churchill Downs. 1¼-Miles. Purse paid $3,000,000. Open for 3-year-olds.

HORSE	JOCKEY	PP	1/4	1/2	3/4	1M	STR	FIN	ODDS
Mage	J.J. Castellano	8	15½-16-1	14-1	6½	2-2	1-1	1-1	15.21
Two Phil's	J. Loveberry	3	5hd	4½	4hd	1-1½	1Hd-	2½	9.87
Angel of Empire	F. Prat	12	16½	15hd	13hd	10½	3hd-	3-3	4.06
Disarm	J. Rosario	9	13hd	12-1	9½-9hd	9hd	7hd	4-1	27.12
Hit Show	M. Franco	1	8-1	6-1½	6-1	3½	4-2	5-1	24.02
Derma Sotogake	C.P. Lamaire	14	14-2	13-1½	10hd	7½	6hd-6-1¼	6-1¼	7.80
Tapit Trice	L. Saez	5	18	18	15-1½	12-2½	11-3	7	4.53
Raise Cain	G. Corrales	13	9½	9½	8-1½	11-2½	10-1½	8-1	33.04
Rocket Can	J. Alvarado	15	7hd	7½	7½	5hd	5hd	9-3½	28.81
Confidence Game	J. Graham	4	6-2	5-1½	5-1½	4-hd	8-2	10-2¼	21.03
Sun Thunder	B.J. Hernandez	11	17-1	17-1	16hd	13hd	12hd	11-3½	33.06
Mandarin Hero	K. Kimura	17	12-1	11½	11-1	14-2	14-6	12-4¼	17.47
Reincarnate	J.R. Velazquez	7	3-2½	3½	3-1	8hd	13-3	13	14.76
Kingsbarns	J.L. Ortiz	6	2½	2-1	2-1	2hd	9½	14nk	11.72
King Russell	R. Bejarano	18	10½	10hd	12½	15½	15-5½	15-29¼	32.27
Verifying	T. Gaffalione	2	1hd	1hd	1hd	16-3½	16-1½	16½	14.30
Jaces' Road	F. Geroux	10	4hd	8-2	17½	18	18	17hd	33.47
Cyclone Mischief	I. Ortiz	16	11hd	14-1	18	17½	17½	18	29.02

Scratched: Continuar, Skinner, Practical Move, Lord Miles, Forte.

PP	HORSE	WIN	PLACE	SHOW
8	Mage	32.42	14.58	9.08
3	Two Phil's		10.44	6.52
12	Angel of Empire			4.70

Exotics: $0.2 Pick 6 Jackpot (1-9-14-1/2/7-2/4/5-8)(6 correct)paid $1,094,232.12. $0.5 Pick 5 (9/14/-1-2-7/2-4-5/8)(5 Correct) paid $17,538.09. $0.5 Pick 4 (14/1-2-7/2-4-5/8) (4 Correct) paid $1,318.35. $0.5 Pick 3 (7-5-8) (3 Correct) paid $40.63. $1 Superfecta (8-3-14-11) paid $15,643.65. $1 Super High Five (8-3-14-11-1) paid $194,923.10. $0.5 Trifecta (8-3-14) paid $491.18. $1 Daily Double (5-8) paid $58.02. $2 Exacta (5-8) paid $330.44 $1 Daily Double OAKS/DERBY (14-8) paid $183.36 $2 Exacta (8-3) paid $330.44 $2 Consolation Pick 3 OAKS/DERBY (14-15) paid $9.14 $2 Future Wager OAKS/DERBY DBL (29-22) paid $1,100.32 $2 Future Wager POOL 1 EX (40-19) paid $56.22 $2 Future Wager POOL 2 - 40 paid $3.92 $2 Future Wager POOL 2 EX (40-11) paid $169.94 $2 Future Wager POOL 3 - 40 paid $6.82 $2 Future Wager POOL 3 EX (40-35) paid $801.44 $2 Future Wager POOL 4 - 28 paid $99.74 $2 Future Wager POOL 4 EX (28-37) paid $22,080.22 $2 Future Wager POOL 5 - 22 paid $153.84 $2 Future Wager POOL 5 EX (22-37) paid $7,863.22 $2 Future Wager POOL 6 - 22 paid $95.54 $2 Future Wager POOL 6 EX (22-37) paid $3,880.60 $2 Future Wager SIRE 16 paid $53.10 $2 Future Wager SIRE EX (16-18) paid $7,156.50

BASEBALL

NL STANDINGS

West	W	L	Pct.	GB	L10
DODGERS	20	14	.588	–	7-3
Arizona	19	14	.576	½	7-3
San Diego	18	16	.529	2	6-4
San Francisco	15	17	.469	4	6-4
Colorado	13	21	.382	7	6-4
Central	**W**	**L**	**Pct.**	**GB**	**L10**
Pittsburgh	20	14	.588	–	4-6
Milwaukee	18	15	.545	1½	3-7
Chicago	17	16	.515	2½	4-6
Cincinnati	14	19	.424	5½	6-4
St. Louis	10	24	.294	10	1-9
East	**W**	**L**	**Pct.**	**GB**	**L10**
Atlanta	23	11	.676	–	7-3
New York	17	17	.500	6	3-7
Miami	16	18	.471	7	4-6
Philadelphia	15	19	.441	8	4-6
Washington	13	20	.394	9½	4-6

Saturday's results

DODGERS 2, at San Diego 1
at Chicago 4, Miami 2
Detroit 6, at St. Louis 5, 10 innings
Colorado 5, at New York 2
Toronto 8, at Pittsburgh 2
at Cincinnati 5, Chicago White Sox 3
at San Francisco 4, Milwaukee 1
Boston 7, at Philadelphia 4
at Atlanta 5, Baltimore 4
at Arizona 8, Washington 7

AL STANDINGS

West	W	L	Pct.	GB	L10
Texas	19	13	.594	–	5-5
ANGELS	19	15	.559	1	7-3
Houston	17	16	.515	2½	5-5
Seattle	16	17	.485	3½	5-5
Oakland	8	26	.235	12	3-7
Central	**W**	**L**	**Pct.**	**GB**	**L10**
Minnesota	19	15	.559	–	5-5
Detroit	15	17	.469	3	6-4
Cleveland	15	18	.455	3½	4-6
Chicago	11	23	.324	8	4-6
Kansas City	8	26	.235	11	2-8
East	**W**	**L**	**Pct.**	**GB**	**L10**
Tampa Bay	27	7	.794	–	7-3
Baltimore	22	11	.667	4½	7-3
Boston	21	14	.600	6½	8-2
Toronto	20	14	.588	7	5-5
New York	18	16	.529	9	5-5

Saturday's results

Texas 10, at ANGELS 1
Detroit 6, at St. Louis 5, 10 innings
New York 3, at Tampa Bay 2
at Cleveland 4, Minnesota 3
Toronto 8, at Pittsburgh 2
at Cincinnati 5, Chicago 3
Boston 7, at Philadelphia 4
at Atlanta 5, Baltimore 4
Oakland 5, at Kansas City 4
at Seattle 7, Houston 5

TODAY'S GAMES

NATIONAL LEAGUE >>>

MATCHUP	W-L	ERA	TIME
Dodgers/Urías (L)	4-3	3.86	4 p.m.
SD/Musgrove (R)	1-0	10.80	ESPN
COL/Feltner (R)	2-2	4.45	10:30 a.m.
NY/Lucchesi (L)	1-0	3.86	
MIA/Alcantara (R)	1-3	5.09	11:15 a.m.
CHI/Wesneski (R)	2-1	4.45	
MIL/Houser (R)	—	—	1 p.m.
SF/Stripling (R)	0-1	6.10	
WAS/Williams (R)	1-1	3.41	1 p.m.
ARI/Nelson (R)	1-2	6.39	

AMERICAN LEAGUE >>>

MATCHUP	W-L	ERA	TIME
TEX/Pérez (L)	4-1	2.41	1 p.m.
Angels/Suarez (L)	1-1	7.89	BSW
MIN/Ryan (R)	5-0	2.37	10:30 a.m.
CLE/Quantrill (R)	1-2	4.73	
NY/Cole (R)	5-0	1.35	10:30 a.m.
TB/Fleming (L)	0-0	3.18	
OAK/Miller (R)	0-1	3.52	11 a.m.
KC/Yarbrough (L)	0-4	7.40	
HOU/Bielak (R)	0-0	4.50	1 p.m.
SEA/Miller (R)	0-0	1.50	MLB

INTERLEAGUE >>>

MATCHUP	W-L	ERA	TIME
BAL/Wells (R)	2-1	3.34	8:30 a.m.
ATL/Elder (R)	3-0	1.75	Ch. 4
BOS/Houck (R)	3-1	5.34	10:30 a.m.
PHI/Walker (R)	2-2	6.91	
TOR/Kikuchi (L)	4-0	4.02	10:30 a.m.
PIT/Contreras (R)	3-2	4.09	
DET/Faedo (R)	0-0	0.00	11:15 a.m.
STL/Matz (L)	0-4	6.39	
CHI/Kopech (R)	0-3	5.97	1 p.m.
CIN/Ashcraft (R)	2-0	2.00	

ODDS

NATIONAL LEAGUE

Favorite		Underdog	
DODGERS	-118	at San Diego	+100
at New York	-210	Colorado	+176
Miami	-118	at Chicago	+100
at San Francisco	-130	Milwaukee	+110
at Arizona	-130	Washington	+110

AMERICAN LEAGUE

Favorite		Underdog	
Texas	-116	at ANGELS	-102
at Tampa Bay	OFF	New York	OFF
Minnesota	-126	at Cleveland	+108
Oakland	-110	at Kansas City	-106
at Seattle	-120	Houston	+102

INTERLEAGUE

Favorite		Underdog	
at Atlanta	-162	Baltimore	+136
Boston	-120	at Philadelphia	+102
Toronto	-136	at PITTSBURGH	+116
at St. Louis	-194	Detroit	+165
at CINCINNATI	-126	Chicago (AL)	+108

LEADERS

NATIONAL LEAGUE >>>
Through Friday

Player	G	AB	H	R	Avg.
Arraez, Mia	29	103	45	12	.437
Acuña Jr., Atl	33	128	45	30	.352
T.Estrada, SF	30	118	40	21	.339
E.Díaz, Col	30	95	32	12	.337
Marsh, Phi	31	95	31	18	.326
B.Reynolds, Pit	31	118	38	18	.322
Friedl, Cin	32	107	34	10	.318
Castellanos, Phi	33	127	40	25	.315
Carroll, Ari	30	102	32	21	.314
Goldschmidt, StL	32	125	39	18	.312

AMERICAN LEAGUE >>>

Player	G	AB	H	R	Avg.
M. Chapman, Tor	32	117	41	18	.350
Rooker, Oak	26	84	28	16	.333
Bichette, Tor	33	140	46	22	.329
Arozarena, TB	31	119	39	24	.328
Y.Díaz, TB	30	108	35	27	.324
Guerrero Jr., Tor	33	132	42	23	.318
Verdugo, Bos	33	130	41	26	.315
Yoshida, Bos	28	108	34	22	.315
Mateo, Bal	27	88	27	24	.307
Franco, TB	31	125	38	21	.304

DODGERS 2 PADRES 1

Streak	Won 1	This month	4-1
Home	12-6	Road	8-8
Division	8-7	Interleague	0-0

Next: Today at San Diego, 4 p.m.
TV/Radio: ESPN/570, 1020

Dodgers	AB	R	H	BI	Avg.	San Diego	AB	R	H	BI	Avg.
Betts rf	4	0	0	0	.254	Tatis Jr. rf	4	0	3	1	.297
Freeman 1b	4	0	1	0	.306	Machado 3b	4	0	0	0	.238
Smith c	1	1	0	0	.294	Soto lf	4	0	0	0	.220
Taylor 3b	4	1	1	2	.205	Bogaerts ss	4	0	1	0	.282
Muncy dh	2	0	0	0	.227	Carpenter dh	4	0	0	0	.221
Vargas 2b	4	0	0	0	.230	Crwrth 1b	1	0	0	0	.243
Outman cf-lf	3	0	0	0	.274	Kim 2b	4	0	0	0	.218
Thompson lf	3	0	0	0	.143	Grisham cf	4	0	0	0	.223
a-Heyward cf	1	0	0	0	.246	Sullivan c	3	1	1	0	.250
Rojas ss	4	0	1	0	.178	Totals	**32**	**1**	**5**	**1**	
Totals	**30**	**2**	**3**	**2**							

Dodgers	000	200	000 –2	3	0
San Diego	000	000	010 –1	5	0

a-struck out for Thompson in the 9th.

Walks—Dodgers 5: Smith 3, Muncy 1, Outman 1. San Diego 3: Cronenworth 3.

Strikeouts—Dodgers 8: Betts 1, Freeman 1, Muncy 1, Vargas 1, Outman 1, Thompson 1, Heyward 1, Rojas 1. San Diego 10: Machado 1, Soto 1, Carpenter 2, Kim 3, Grisham 2, Sullivan 1.

LOB—Dodgers 7, San Diego 7. **2B**—Sullivan (2), Tatis Jr. (3). **HR**—Taylor (6), off Snell. **RBIs**—Taylor 2 (15), Tatis Jr. (10). **SB**—Smith (1).

Runners left in scoring position—Dodgers 4 (Rojas, Taylor 3); San Diego 1 (Bogaerts). **RISP**—Dodgers 0 for 4; San Diego 1 for 4.

Runners moved up—Machado.

Dodgers	IP	H	R	ER	BB	SO	NP	ERA
May, W, 4-1	6	3	0	0	1	6	99	2.68
Ferguson, H, 6	1	0	0	0	1	1	21	1.35
Graterol, H, 3	1	2	1	1	0	0	16	3.21
Phillips, S, 4-4	1	0	0	0	1	3	24	2.45
San Diego	**IP**	**H**	**R**	**ER**	**BB**	**SO**	**NP**	**ERA**
Snell, L, 1-5	6	1	2	2	3	6	97	4.89
Hill	1	0	0	0	0	0	8	3.00
Honeywell Jr.	1	2	0	0	1	1	24	2.45
Wilson	1	0	0	0	1	1	16	4.24

HBP—Wilson (Muncy).

U—Edwin Jimenez, James Hoye, D.J. Reyburn, John Libka. **T**—2:37. **Tickets sold**—42,402 (40,222).

ROCKIES 5 METS 2

Touted rookie Ezequiel Tovar had three hits, including a two-run homer, and Austin Gomber won his third straight outing after a bad start to the season as Colorado beat the slumping Mets.

Colorado	AB	R	H	BI	Avg.	New York	AB	R	H	BI	Avg.
Blackmon rf	3	1	0	1	.261	Nimmo cf	4	1	2	0	.317
Grichuk lf	4	1	1	0	.455	Marte rf	3	0	0	0	.213
Bryant dh	3	0	0	0	.296	Lindor ss	4	0	2	1	.222
Cron 1b	5	0	1	0	.241	Alonso dh	3	0	1	1	.240
Díaz c	4	0	2	2	.343	Pham lf	2	0	0	0	.220
McMhn 3b	4	0	0	0	.209	a-McNeil lf	1	0	0	0	.276
Castro 2b	2	1	1	0	.250	Baty 3b	4	0	0	0	.294
Tovar ss	4	2	3	2	.236	Canha 1b	4	0	1	0	.223
Doyle cf	4	0	1	0	.185	Escobar 2b	3	0	0	0	.159
Totals	**33**	**5**	**9**	**5**		b-Guillorme	1	0	0	0	.213
						Álvarez c	2	1	1	0	.213
						c-Vogelbach	1	0	0	0	.266
						Totals	**32**	**2**	**7**	**2**	

Colorado	110	012	000 –5	9	0
New York	101	000	000 –2	7	0

a-struck out for Pham in the 8th. b-struck out for Escobar in the 9th. c-grounded out for Álvarez in the 9th.

Walks—Colorado 5: Blackmon 1, Grichuk 1, Bryant 1, Castro 2. New York 3: Alonso 1, Pham 1, Álvarez 1. **Strikeouts**—Colorado 10: Blackmon 1, Bryant 2, Cron 2, Díaz 1, McMahon 2, Doyle 2. New York 8: Nimmo 1, Marte 1, Pham 1, McNeil 1, Baty 1, Canha 1, Escobar 1, Guillorme 1. **LOB**—Colorado 8, New York 7. **2B**—Tovar (8), Lindor (12). **HR**—Tovar (2), off Nogosek. **RBIs**—Díaz 2 (18), Blackmon (12), Tovar 2 (13), Alonso (29), Lindor (25). **SF**—Blackmon. **S**—Marte. **RISP**—Colorado 2 for 9; New York 0 for 6. **Runners moved up**—Grichuk, Cron, Tovar, Alonso, Lindor. **GIDP**—Cron, Díaz, Baty. **DP**—Colorado 1 (Castro, Tovar, Cron); New York 2 (Lindor, Escobar, Canha; Lindor, Escobar, Canha).

Colorado	IP	H	R	ER	BB	SO	NP	ERA
Gomber, W, 3-4	6	5	2	2	2	3	86	6.75
Bird, H, 1	2	1	0	0	1	3	26	3.00
Johnson, S, 5-5	1	1	0	0	0	2	15	4.73
New York	**IP**	**H**	**R**	**ER**	**BB**	**SO**	**NP**	**ERA**
Megill, L, 3-2	4⅔	6	3	3	3	4	96	4.33
Nogosek	2⅓	1	2	2	1	4	37	3.18
Leone	1	1	0	0	1	2	25	0.00
Brigham	1	1	0	0	0	0	7	4.00

Inherited runners-scored—Nogosek 2-0. **HBP**—Megill (Bryant).

U—Alex MacKay, Marvin Hudson, Hunter Wendelstedt, John Tumpane. **T**—2:38. **Tickets sold**—35,692 (42,136).

REDS 5 WHITE SOX 3

TJ Friedl hit a three-run homer and a run-scoring triple, and Jonathan India had three hits with three runs scored to lead Cincinnati. Hanser Alberto and Seby Zavala homered for Chicago.

Chicago	AB	R	H	BI	Avg.	Cincinnati	AB	R	H	BI	Avg.
Anderson ss	5	0	1	0	.269	India 2b	3	3	3	0	.298
Vaughn 1b	5	0	0	0	.234	Friedl cf	4	1	2	4	.324
Robert Jr. cf	2	1	2	0	.248	Steer 1b	4	0	1	1	.241
Grandal dh	3	0	1	0	.265	Stphnsn dh	3	0	0	0	.257
Benintendi lf	4	0	1	1	.265	1-Nwmn dh	0	0	0	0	.224
Alberto 3b	3	1	1	1	.182	Ramos lf	3	0	0	0	.250
Andrus 2b	4	0	0	0	.197	Frchild lf	0	0	0	0	.200
Zavala c	4	1	1	1	.179	Senzel 3b	4	0	0	0	.270
Haseley rf	3	0	1	0	.467	Myers rf	4	0	0	0	.212
Totals	**33**	**3**	**8**	**3**		Barrero ss	3	0	1	0	.225
						Casali c	3	1	1	0	.200
						Totals	**31**	**5**	**8**	**5**	

Chicago	011	100	000 –3	8	0
Cincinnati	100	030	10x –5	8	0

1-ran for Stephenson in the 8th.

Walks—Chicago 2: Grandal 1, Haseley 1. Cincinnati 3: India 1, Stephenson 1, Fairchild 1. **Strikeouts**—Chicago 6: Anderson 1, Vaughn 1, Andrus 1, Zavala 3. Cincinnati 8: Friedl 1, Stephenson 2, Ramos 1, Senzel 1, Myers 1, Casali 2. **LOB**—Chicago 8, Cincinnati 5. **2B**—Benintendi (6), Haseley (2), Robert Jr. (8), Barrero (5), India (9). **3B**—Friedl (2). **HR**—Alberto (2), off Lodolo; Zavala (2), off Lodolo; Friedl (3), off Clevinger. **RBIs**—Alberto (5), Benintendi (7), Zavala (3), Steer (11), Friedl 4 (16). **SB**—India 2 (7). **RISP**—Chicago 1 for 8; Cincinnati 2 for 9. **Runners moved up**—Vaughn, Senzel. **GIDP**—Vaughn, Anderson, Senzel. **DP**—Chicago 1 (Alberto, Andrus, Vaughn); Cincinnati 2 (Barrero, India, Steer; India, Barrero, Steer).

Chicago	IP	H	R	ER	BB	SO	NP	ERA
Clevinger, L, 2-3	6	6	4	4	1	7	97	4.84
Santos	1	2	1	1	0	1	21	2.04
Colomé	1	0	0	0	2	0	21	9.00
Cincinnati	**IP**	**H**	**R**	**ER**	**BB**	**SO**	**NP**	**ERA**
Lodolo	3⅔	6	3	3	1	3	77	6.29
Law, W, 2-4	2⅓	0	0	0	1	1	21	3.18
Gibaut, H, 4	2	1	0	0	0	2	23	2.57
Díaz, S, 6-6	1	1	0	0	0	0	8	2.45

Inherited runners-scored—Law 2-0. **HBP**—Lodolo 3 (Robert Jr.,Alberto,Robert Jr.).

U—Alex Tosi, Tony Randazzo, Todd Tichenor, Brian Knight. **T**—2:34. **Tickets sold**—25,543 (43,891).

GIANTS 4 BREWERS 1

Willie Mays was on hand as his 92nd birthday was celebrated, and Alex Cobb scattered five hits over seven innings, striking out five and lowering his ERA to 2.01 to lead San Francisco. Thairo Estrada and rookie infielder Brett Wisely homered for the Giants.

Milwaukee	AB	R	H	BI	Avg.	San Fran.	AB	R	H	BI	Avg.
Yelich lf	5	0	1	0	.234	Wade Jr. 1b	4	1	1	0	.250
Winker dh	3	0	0	0	.246	Estrada ss	4	1	1	2	.336
Adames ss	4	0	1	0	.225	Davis 3b	4	0	2	0	.289
Tellez 1b	3	0	0	0	.248	Pederson dh	4	0	0	0	.239
Contreras c	3	1	0	0	.272	Haniger lf	3	0	0	0	.194
Anderson rf	2	0	0	0	.252	Conforto rf	2	1	0	0	.183
Turang 2b	4	0	2	0	.253	Bart c	3	0	1	1	.280
O.Miller 3b	4	0	1	1	.291	Wisely 2b	3	1	1	1	.100
Wiemer cf	3	0	1	0	.214	Stevenson cf	3	0	0	0	.000
a-Taylor	1	0	0	0	.143	Totals	**30**	**4**	**6**	**4**	
Totals	**32**	**1**	**6**	**1**							

Milwaukee	000	000	001 –1	6	0
San Francisco	012	000	10x –4	6	0

a-flied out for Wiemer in the 9th.

Walks—Milwaukee 5: Winker 1, Tellez 1, Contreras 1, Anderson 2. San Francisco 1: Conforto 1.

Strikeouts—Milwaukee 7: Adames 1, Tellez 2, Contreras 1, Anderson 1, Turang 1, O.Miller 1. San Francisco 5: Wade Jr. 1, Davis 1, Pederson 1, Haniger 1, Bart 1.

LOB—Milwaukee 9, San Francisco 3. **2B**—Bart (4). **HR**—Estrada (5), off Rea; Wisely (1), off T.Miller. **RBIs**—O.Miller (5), Bart (2), Estrada 2 (13), Wisely (2).

Runners left in scoring position—Milwaukee 6 (O.Miller 2, Yelich 2, Adames, Winker); San Francisco 1 (Wisely). **RISP**—Milwaukee 2 for 10; San Francisco 0 for 1.

Runners moved up—Yelich, Winker, Taylor. **GIDP**—O.Miller.

DP—San Francisco 1 (Wisely, Estrada, Wade Jr.).

Milwaukee	IP	H	R	ER	BB	SO	NP	ERA
Rea, L, 0-3	6	4	3	3	1	4	89	4.73
T.Miller	2	2	1	1	0	1	31	1.93
San Francisco	**IP**	**H**	**R**	**ER**	**BB**	**SO**	**NP**	**ERA**
Cobb, W, 2-1	7	5	0	0	2	5	107	2.01
Ta.Rogers	1	0	0	0	1	1	18	5.91
Brebbia	⅓	1	1	1	2	1	18	5.93
Doval, S, 7-8	⅔	0	0	0	0	0	5	2.45

Inherited runners-scored—Doval 2-0.

U—David Rackley, Jeremy Riggs, Edwin Moscoso, Chris Guccione. **T**—2:30. **Tickets sold**—26,387 (41,915).

RANGERS 10 ANGELS 1

Streak	Lost 1	This month	4-1
Home	9-6	Road	10-9
Division	8-4	Interleague	6-3

Next: Today vs. Texas, Angel Stadium, 1 p.m.
TV/Radio: BS West/830, 1330

Texas	AB	R	H	BI	Avg.	Angels	AB	R	H	BI	Avg.
Semn 2b	4	0	1	2	.283	Neto ss	3	0	0	0	.236
Grsmn dh	5	0	2	1	.258	Trout cf	4	0	1	0	.301
1-Thp dh	1	1	0	0	.186	Ohtani dh	4	0	0	0	.286
Lowe 1b	4	1	2	1	.262	Ward lf	4	0	1	0	.230
Miller 1b	0	0	0	0	.179	Drury 2b	3	1	2	1	.248
García rf	4	2	1	1	.244	Lamb 1b	4	0	0	0	.216
Jung 3b	5	1	1	0	.263	Urshela 3b	4	0	2	0	.291
Heim c	5	2	2	3	.305	Wallach c	3	0	0	0	.267
León c	0	0	0	0	.222	Rengifo rf	3	0	0	0	.224
Duran ss	5	1	2	0	.313	Totals	**32**	**1**	**6**	**1**	
Taveras cf	4	1	1	0	.262						
Jnkwski lf	5	1	3	2	.313						
Totals	**42**	**10**	**15**	**10**							

Texas	000	300	007 –10	15	0
Angels	000	000	001 – 1	6	0

1-ran for Grossman in the 9th.

Walks—Texas 5: Semien 2, Lowe 1, García 1, Taveras 1. Angels 2: Neto 1, Drury 1. **Strikeouts**—Texas 11: Semien 2, Grossman 3, García 1, Jung 2, Heim 1, Taveras 1, Jankowski 1. Angels 5: Neto 1, Lamb 2, Wallach 2.

LOB—Texas 10, Angels 6. **2B**—Jankowski (5), Jung (6), Drury (6). **HR**—Drury (7), off Rodríguez. **RBIs**—Heim 3 (26), Jankowski 2 (9), Semien 2 (27), Grossman (15), Lowe (22), García (33), Drury (19). **SB**—Thompson (2). **CS**—Urshela (2). **Runners left in scoring position**—Texas 3 (Thompson 2, Grossman); Angels 3 (Lamb, Drury, Trout). **RISP**—Texas 8 for 12; Angels 0 for 3.

Runners moved up—Jung.

DP—Texas 1 (Heim, Semien, Heim).

Texas	IP	H	R	ER	BB	SO	NP	ERA
Eovaldi, W, 4-2	8	5	0	0	2	5	107	3.22
Rodríguez	1	1	1	1	0	0	19	6.00
Angels	**IP**	**H**	**R**	**ER**	**BB**	**SO**	**NP**	**ERA**
Detmers, L, 0-3	4	7	3	3	2	7	94	5.10
Tepera	2	0	0	0	0	3	26	6.43
Wantz	2	0	0	0	1	1	30	0.68
Davidson	⅔	7	7	7	1	0	38	5.94
Phillips	⅓	1	0	0	1	0	7	0.00

Inherited runners-scored—Tepera 1-0, Phillips 3-2. **WP**—Detmers, Davidson(2).

U—Brian O'Nora, Nestor Ceja, Emil Jimenez, Ryan Blakney. **T**—2:48. **Tickets sold**—37,409 (45,517).

YANKEES 3 RAYS 2

Harrison Bader flared a two-run single during a three-run eighth inning as the Yankees rallied to beat Tampa Bay, which lost for the first time this year in a game in which the Rays scored first.

New York	AB	R	H	BI	Avg.	Tampa Bay	AB	R	H	BI	Avg.
Volpe ss	4	0	0	0	.221	Díaz 1b	2	1	1	0	.327
Rizzo 1b	5	1	1	0	.282	Franco ss	4	1	1	0	.302
Torres 2b	4	1	1	0	.237	Arzarna dh	4	0	1	0	.325
LeMahieu 3b	4	1	1	1	.274	B.Lowe 2b	4	0	0	0	.214
Calhoun dh	3	0	1	0	.245	Margot cf-rf	4	0	2	2	.253
Bauers rf	2	0	0	0	.125	J.Lowe rf	2	0	0	0	.318
b-Bader cf	2	0	2	2	.308	a-Ramírez	1	0	1	0	.329
K.-Falefa cf	4	0	2	0	.213	1-Siri cf	1	0	0	0	.233
Hicks lf	4	0	0	0	.135	Walls 3b	3	0	0	0	.276
Higashioka c	3	0	0	0	.188	Raley lf	4	0	2	0	.233
Totals	**35**	**3**	**8**	**3**		Bthncrt c	2	0	1	0	.232
						c-Paredes	1	0	0	0	.252
						Totals	**32**	**2**	**9**	**2**	

New York	000	000	030 –3	8	0
Tampa Bay	200	000	000 –2	9	2

a-singled for J.Lowe in the 6th. b-singled for Bauers in the 7th. c-flied out for Bethancourt in the 9th. 1-ran for Ramírez in the 6th.

Walks—New York 4: Volpe 1, Torres 1, Calhoun 1, Higashioka 1. Tampa Bay 2: Díaz 1, Walls 1. **Strikeouts**—New York 9: Volpe 2, Rizzo 3, Bauers 1, Hicks 1, Higashioka 2. Tampa Bay 7: Díaz 1, Arozarena 1, B.Lowe 1, Margot 1, J.Lowe 1, Walls 1, Raley 1. **E**—B.Lowe (3), Franco (3). **LOB**—New York 9, Tampa Bay 7. **2B**—LeMahieu (7), Kiner-Falefa (1), Margot (4), Bethancourt (5), Raley (5). **RBIs**—LeMahieu (14), Bader 2 (5), Margot 2 (10). **SB**—Walls (6), Siri (3), Raley (1). **CS**—Kiner-Falefa (1), Franco (4). **S**—Bethancourt. **DP**—New York 1 (Torres, Volpe, Rizzo).

New York	IP	H	R	ER	BB	SO	NP	ERA
Germán	5	4	2	2	2	5	81	4.35
Peralta	⅔	2	0	0	0	0	11	2.25
Marinaccio, W, 1-1	1⅓	1	0	0	0	1	17	1.76
Holmes, H, 1	1	1	0	0	0	0	7	4.09
Hamilton, S, 1-1	1	1	0	0	0	1	18	1.42
Tampa Bay	**IP**	**H**	**R**	**ER**	**BB**	**SO**	**NP**	**ERA**
Rasmussen	5⅔	2	0	0	2	6	87	3.11
Thompson, H, 3	⅓	0	0	0	0	0	1	1.80
Beeks, H, 2	1⅓	2	1	1	1	2	19	6.89
Kelly, L, 3-1, BS, 1-2	⅔	4	2	2	0	0	19	4.26
Guerra	1	0	0	0	1	1	17	0.00

HBP—Germán (Díaz).

U—Lance Barksdale, Will Little, Ryan Additon, Dan Merzel. **T**—2:44. **Tickets sold**—27,078 (25,025).

ATHLETICS 5 ROYALS 4

Oakland won consecutive games for the first time this season as Ryan Noda had a triple and double, reaching base four times, and Ken Waldichuk (1-2) had six strikeouts in five innings.

Oakland	AB	R	H	BI	Avg.	Kansas City	AB	R	H	BI	Avg.
Ruiz dh	5	0	1	2	.273	Witt Jr. ss	6	1	1	2	.234
Noda 1b	3	1	2	1	.263	Olivares lf	4	0	0	0	.255
Rooker lf	4	0	1	1	.330	Psqntno 1b	3	1	0	0	.282
Laureano rf	5	0	0	0	.224	Perez dh	3	0	2	0	.275
Bleday cf	5	2	2	1	.375	M.Garcia 3b	4	0	1	1	.368
Langeliers c	3	1	1	0	.216	Massey 2b	2	0	1	0	.191
Kemp 2b	3	0	0	0	.184	Dozier rf	3	0	0	0	.176
Peterson 3b	2	0	1	0	.191	Eaton cf	0	0	0	0	.040
a-Aguilar	1	0	0	0	.263	c-Pratto	1	0	0	0	.343
Allen ss	0	0	0	0	.107	Fermin c	4	1	1	1	.333
Smith ss-3b	4	1	1	0	.197	Bradley Jr. cf	3	1	1	0	.154
Totals	**35**	**5**	**9**	**5**		b-Melndz rf	1	0	0	0	.198
						Totals	**34**	**4**	**7**	**4**	

Oakland	021	200	000 –5	9	1
Kansas City	100	300	000 –4	7	0

a-struck out for Peterson in the 7th. b-struck out for Bradley Jr. in the 7th. c-struck out for Eaton in the 9th.

Walks—Oakland 4: Rooker 1, Langeliers 1, Kemp 1, Peterson 1. Kansas City 10: Olivares 1, Pasquantino 2, Perez 1, M.Garcia 1, Massey 2, Dozier 1, Fermin 1, Melendez 1. **Strikeouts**—Oakland 12: Ruiz 2, Rooker 2, Laureano 1, Bleday 2, Langeliers 1, Aguilar 1, Smith 3. Kansas City 11: Witt Jr. 1, Olivares 2, Perez 1, Massey 1, Dozier 1, Pratto 1, Fermin 2, Bradley Jr. 1, Melendez 1. **E**—Waldichuk (1). **LOB**—Oakland 9, Kansas City 15. **2B**—Bleday (1), Rooker (4), Noda (7), M.Garcia (2), Bradley Jr. (3). **3B**—Noda (1). **HR**—Bleday (2), off Singer; Fermin (2), off Waldichuk; Witt Jr. (6), off Waldichuk. **RBIs**—Ruiz 2 (16), Bleday (2), Noda (10), Rooker (26), M.Garcia (4), Fermin (3), Witt Jr. 2 (15). **SB**—Ruiz (16), M.Garcia (2), Massey (2).

Oakland	IP	H	R	ER	BB	SO	NP	ERA
Waldichuk, W, 1-2	5	6	4	4	6	6	114	7.25
R.Garcia, H, 1	1⅓	0	0	0	1	1	25	0.00
Lovelady, H, 2	⅔	0	0	0	1	1	15	2.16
Moll, H, 4	1	0	0	0	1	1	19	2.77
Jackson, S, 1-2	1	1	0	0	1	2	23	2.25
Kansas City	**IP**	**H**	**R**	**ER**	**BB**	**SO**	**NP**	**ERA**
Singer, L, 2-4	4	6	5	5	3	4	96	8.82
Clarke	2	2	0	0	1	3	36	4.76
Taylor	1	1	0	0	0	1	16	6.55
Staumont	1	0	0	0	0	2	10	2.00
Barlow	1	0	0	0	0	2	17	5.11

T—3:16. **Tickets sold**—29,549 (38,427).

DIAMONDBACKS 8 NATIONALS 7

Lourdes Gurriel Jr. had four hits, including a tying home run in the ninth, and pinch-hitter Pavin Smith walked with the bases loaded to force in the winning run as Arizona beat Washington.

Wash.	AB	R	H	BI	Avg.	Arizona	AB	R	H	BI	Avg.
L.Thomas rf	4	1	1	2	.270	Marte 2b	5	0	1	1	.259
García 2b	5	1	3	0	.252	Rivera 3b	4	1	2	1	.423
Mnses dh	5	1	1	0	.265	d-Rojas 3b	1	0	0	0	.271
K.Ruiz c	4	1	2	3	.248	Gurriel Jr. lf	5	2	4	1	.300
Garrett lf	4	0	1	0	.283	Walker 1b	5	2	3	0	.286
D.Smith 1b	4	0	0	0	.246	Longoria dh	2	0	0	0	.194
Robles cf	0	0	0	0	.292	b-Carroll dh	1	1	1	1	.320
a-Call cf	2	1	0	0	.217	Fletcher rf	3	1	2	0	.412
Chavis 3b	4	1	1	0	.261	Ahmed ss	3	0	0	0	.226
Vargas ss	4	0	2	2	.188	c-Prdmo ss	0	0	0	0	.397
1-Abrms ss	0	1	0	0	.240	Moreno c	4	0	1	1	.294
Totals	**36**	**7**	**11**	**7**		e-P.Smith	0	0	0	1	.260
						A.Thms cf	4	1	2	1	.184
						Totals	**37**	**8**	**16**	**7**	

Washington	000	200	005 –7	11	1
Arizona	100	001	132 –8	16	0

a-struck out for Robles in the 4th. b-singled for Longoria in the 8th. c-sacrificed for Ahmed in the 8th. d-grounded out for Rivera in the 8th. e-walked for Moreno in the 9th. 1-ran for Vargas in the 9th.

Strikeouts—Washington 8: L.Thomas 1, García 1, Meneses 1, Garrett 1, Call 2, Chavis 2. Arizona 9: Marte 1, Walker 1, Longoria 2, Fletcher 1, Ahmed 1, Moreno 2, A.Thomas 1. **2B**—K.Ruiz (5), García (4). **3B**—A.Thomas (2). **HR**—K.Ruiz (3), off McGough; L.Thomas (3), off Chafin; Rivera (1), off Gore; Gurriel Jr. (3), off Finnegan. **RBIs**—K.Ruiz 3 (11), Vargas 2 (2), L.Thomas 2 (16), Rivera (5), Marte (14), Carroll (11), Moreno (15), A.Thomas (9), Gurriel Jr. (15), P.Smith (12).

Washington	IP	H	R	ER	BB	SO	NP	ERA
Gore	6	8	2	2	1	9	95	3.65
Edwards Jr.	1	2	1	1	0	0	10	2.08
Thompson	⅓	4	3	3	0	0	16	3.43
Ward	⅔	0	0	0	0	0	6	3.75
Finngn, L, 1-2, BS, 7-9	⅓	2	2	2	3	0	17	6.75
Arizona	**IP**	**H**	**R**	**ER**	**BB**	**SO**	**NP**	**ERA**
Henry	6	6	2	2	2	3	75	5.17
J.Ruiz	1⅓	0	0	0	0	3	19	2.61
K.Nelson, H, 1	⅔	0	0	0	0	1	7	1.46
McGough	⅔	1	2	2	1	1	16	5.87
Chafin, BS, 5-7	0	4	3	3	0	0	15	4.26
Castro, W, 1-0	⅓	0	0	0	0	0	2	1.93

T—2:49. **Tickets sold**—27,345 (48,359).

TIGERS 6 CARDINALS 5

St. Louis extended a losing streak to eight for the first time in 16 years as Akil Baddoo hit a go-ahead double in the 10th inning. A scampering squirrel got one of the day's biggest ovations.

Detroit	AB	R	H	BI	Avg.	St. Louis	AB	R	H	BI	Avg.
McKtry 2b	2	0	0	1	.250	Nootbaar rf	4	1	3	0	.304
a-Ibñz 3b	2	0	1	0	.273	Gldsmdt 1b	4	0	0	0	.302
Greene cf	5	1	3	1	.270	Contreras dh	5	0	1	0	.277
Báez dh	4	0	1	0	.259	Arenado 3b	5	1	1	2	.241
Maton 3b	3	1	2	0	.168	Burleson lf	5	0	1	0	.218
b-Schp 2b	2	1	0	0	.204	DeJong ss	3	1	0	0	.333
Trklsn 1b	5	0	2	2	.214	Donovan 2b	3	1	1	0	.255
Baddoo lf	5	1	2	1	.234	c-Edman 2b	0	0	0	0	.255
Vrling rf	5	0	0	0	.260	e-Gorman	1	0	0	0	.263
Haase c	4	1	1	1	.277	Carlson cf	4	1	1	3	.234
Short ss	5	1	1	0	.313	Knizner c	3	0	1	0	.171
Totals	**42**	**6**	**13**	**6**		d-Yepez	1	0	0	0	.294
						Totals	**38**	**5**	**9**	**5**	

Detroit	000	031	100	1	_ 6	13	0
St. Louis	030	020	000	0	_ 5	9	1

a-popped out for McKinstry in the 7th. b-lined out for Maton in the 7th. c-walked for Donovan in the 8th. d-flied out for Knizner in the 9th. e-grounded out for Edman in the 10th.

Walks—Detroit 2: Báez 1, Haase 1. St. Louis 5: Nootbaar 1, Goldschmidt 1, DeJong 2, Edman 1. **Strikeouts**—Detroit 10: Greene 1, Torkelson 1, Baddoo 1, Vierling 1, Haase 2, Short 4. St. Louis 8: Goldschmidt 3, Contreras 2, Arenado 1, DeJong 1, Knizner 1. **E**—Arenado (2). **LOB**—Detroit 10, St. Louis 9. **2B**—Short (1), Maton (5), Greene (2), Baddoo (4). **HR**—Carlson (2), off Turnbull; Arenado (3), off Turnbull. **RBIs**—Haase (12), McKinstry (5), Greene (12), Torkelson 2 (15), Baddoo (2), Carlson 3 (11), Arenado 2 (17). **SB**—Nootbaar (3), Baddoo (3). **SF**—McKinstry. **DP**—Detroit 1 (Schoop, Torkelson); St. Louis 1 (Nootbaar, Knizner, Nootbaar).

Detroit	IP	H	R	ER	BB	SO	NP	ERA
Turnbull	4⅔	7	5	5	1	6	92	7.26
Shreve	1⅓	1	0	0	0	2	20	6.94
Vest	1⅔	0	0	0	2	0	27	0.00
Holton	⅔	1	0	0	1	0	9	1.59
Cisnero, W, 2-0	1⅔	0	0	0	1	0	16	3.00
St. Louis	**IP**	**H**	**R**	**ER**	**BB**	**SO**	**NP**	**ERA**
Wainwright	5	8	4	4	0	5	90	7.20
VerHagen, H, 4	1	0	0	0	1	1	15	3.94
G.Cabrera, H, 2	⅓	1	1	1	1	0	9	2.77
Stratton, BS, 0-1	1⅔	1	0	0	0	3	21	3.15
Gallegos, L, 1-2	2	3	1	0	0	1	29	2.84

T—3:12. **Tickets sold**—39,512 (44,494).

GUARDIANS 4 TWINS 3

Steven Kwan connected for his first home run since last season to snap a seventh-inning tie, a surprising drive from the leadoff hitter that was just what the scuffling Guardians needed.

Minnesota	AB	R	H	BI	Avg.	Cleveland	AB	R	H	BI	Avg.
Buxton dh	4	0	0	0	.246	Kwan lf	4	1	1	1	.267
Polanco 2b	4	0	1	0	.300	Rosario ss	3	1	0	0	.214
Correa ss	4	1	1	1	.200	Ramírez 3b	4	1	1	0	.283
Solano 1b	3	0	0	0	.253	Naylor dh	4	1	1	1	.210
b-Kirilloff 1b	1	0	0	0	.000	Bell 1b	4	0	2	1	.216
Miranda 3b	4	1	2	0	.224	Brennan rf	0	0	0	0	.191
Kepler rf	4	1	1	2	.235	Giménez 2b	3	0	0	0	.224
Castro lf	4	0	1	0	.195	Arias rf-1b	2	0	0	0	.171
Jeffers c	3	0	1	0	.273	Zunino c	3	0	0	0	.197
c-Gallo	1	0	0	0	.191	Straw cf	2	0	0	1	.248
Taylor cf	1	0	1	0	.242	Totals	**29**	**4**	**5**	**4**	
a-Gordon cf	2	0	0	0	.149						
Totals	**35**	**3**	**8**	**3**							

Minnesota	000	002	100 –3	8	1
Cleveland	000	300	10x –4	5	0

a-struck out for Taylor in the 6th. b-grounded out for Solano in the 7th. c-struck out for Jeffers in the 9th.

Walks—Minnesota 2: Buxton 1, Taylor 1. Cleveland 3: Rosario 1, Arias 1, Straw 1. **Strikeouts**—Minnesota 9: Buxton 1, Polanco 1, Solano 1, Kepler 1, Castro 2, Jeffers 1, Gallo 1, Gordon 1. Cleveland 11: Kwan 1, Rosario 1, Naylor 1, Bell 2, Arias 2, Zunino 2, Straw 2. **E**—Miranda (4). **LOB**—Minnesota 7, Cleveland 4. **2B**—Jeffers (3). **HR**—Kepler (5), off Allen; Correa (5), off Stephan; Kwan (1), off Alcala. **RBIs**—Kepler 2 (12), Correa (15), Naylor (19), Bell (15), Straw (8), Kwan (12). **SB**—Castro (2). **Runners left in scoring position**—Minnesota 4 (Correa 2, Gordon, Solano); Cleveland 2 (Kwan 2). **RISP**—Minnesota 0 for 7; Cleveland 2 for 5 **Runners moved up**—Correa, Polanco.

Minnesota	IP	H	R	ER	BB	SO	NP	ERA
Gray	5	4	3	3	3	6	90	1.35
Alcala, L, 0-1	2	1	1	1	0	3	29	4.50
Moran	1	0	0	0	0	2	12	5.52
Cleveland	**IP**	**H**	**R**	**ER**	**BB**	**SO**	**NP**	**ERA**
Allen	5⅔	7	2	2	2	3	92	2.70
Karinchak, H, 7	⅓	0	0	0	0	1	6	5.74
Stephan, W, 2-1	1⅓	1	1	1	0	2	17	1.93
Hentges, H, 1	⅔	0	0	0	0	2	12	0.00
Clase, S, 11-14	1	0	0	0	0	1	10	2.08

Inherited runners-scored—Karinchak 1-0.

U—Gabe Morales, Scott Barry, Adam Beck, Dan Iassogna. **T**—2:23. **Tickets sold**—20,795 (34,788).

BRAVES 5 ORIOLES 4

Kevin Pillar crushed a pinch-hit two-run homer in the eighth inning to rally Atlanta past red-hot Baltimore. Braves closer Raisel Iglesias got the save in his first appearance of the season.

Baltimore	AB	R	H	BI	Avg.	Atlanta	AB	R	H	BI	Avg.
Mullins cf	4	0	1	0	.252	Acuña Jr. rf	3	0	1	1	.351
Rutschman c	3	0	0	0	.285	Olson 1b	3	1	1	0	.246
Mntcstle dh	4	2	2	0	.261	Riley 3b	4	1	1	0	.256
Santander rf	4	2	2	1	.256	Murphy c	3	0	0	0	.287
Hndrsn 3b	4	0	0	0	.186	Rosario lf	3	0	1	1	.250
Frazier 2b	4	0	1	3	.239	b-Pillar lf	1	1	1	2	.274
Mateo ss	4	0	1	0	.304	Albies 2b	4	0	1	0	.293
Stowers lf	2	0	0	0	.125	Ozuna dh	4	1	1	1	.152
a-McKna lf	2	0	1	0	.306	Harris II cf	3	0	0	0	.220
Urías 1b	4	0	0	0	.286	Grissom ss	3	1	2	0	.277
Totals	**35**	**4**	**8**	**4**		Shwmke ss	0	0	0	0	.000
						Totals	**31**	**5**	**9**	**5**	

Baltimore	000	202	000 –4	8	1
Atlanta	001	110	02x –5	9	1

a-singled for Stowers in the 7th. b-homered for Rosario in the 8th.

Walks—Baltimore 1: Rutschman 1. Atlanta 3: Acuña Jr. 1, Olson 1, Harris II 1.

Strikeouts—Baltimore 16: Mullins 3, Mountcastle 1, Santander 1, Henderson 2, Frazier 1, Mateo 3, Stowers 1, McKenna 1, Urías 3. Atlanta 5: Acuña Jr. 1, Olson 1, Albies 1, Harris II 1, Grissom 1.

E—Rutschman (1), Grissom (6). **LOB**—Baltimore 5, Atlanta 6. **2B**—Mateo (6), Santander 2 (10), Grissom (2), Riley (5). **HR**—Ozuna (6), off Bradish; Pillar (3), off Coulombe. **RBIs**—Frazier 3 (13), Santander (19), Ozuna (9), Rosario (10), Acuña Jr. (21), Pillar 2 (10). **SB**—Frazier (6). **CS**—Frazier (2).

DP—Baltimore 2 (Urías, Mullins, Mateo, Mullins; Mateo, Urías).

Baltimore	IP	H	R	ER	BB	SO	NP	ERA
Bradish	5	5	3	3	2	4	86	5.95
Pérez, H, 6	1⅓	0	0	0	0	1	16	4.73
Baker, H, 8	1	2	1	1	1	0	19	2.16
Culmbe, L, 1-1, BS, 0-2	⅔	2	1	1	0	0	14	3.00
Atlanta	**IP**	**H**	**R**	**ER**	**BB**	**SO**	**NP**	**ERA**
Strider	5	4	2	2	0	10	95	2.70
Anderson, BS, 1-2	1	2	2	1	0	0	19	3.68
Lee	1	2	0	0	1	2	20	2.93
Minter, W, 2-3	1	0	0	0	0	2	17	7.02
Iglesias, S, 1-1	1	0	0	0	0	2	13	0.00

HBP—Bradish (Murphy).

U—Malachi Moore, Mark Wegner, Bruce Dreckman, Stu Scheuwater. **T**—2:52. **Tickets sold**—41,454 (41,149).

MARINERS 7 ASTROS 5

J.P. Crawford hit a bases-clearing double to tie the score at 3-3, then came around to score on Jose Caballero's two-run double during Seattle's seven-run uprising in the eighth inning.

Houston	AB	R	H	BI	Avg.	Seattle	AB	R	H	BI	Avg.
Dubón 2b	5	1	2	0	.297	Rdrígz cf	5	1	1	1	.215
Bregman 3b	4	0	0	0	.202	T.France 1b	5	0	3	0	.252
Alvarez lf	3	1	1	1	.265	Kelenic lf	4	0	1	1	.300
J.Abreu dh	2	0	0	0	.223	Suárez 3b	3	1	0	0	.232
Tucker rf	3	1	1	1	.278	Rleigh dh	4	1	2	0	.228
Peña ss	4	1	3	1	.252	Hrnndz rf	4	1	1	0	.223
Diaz c	4	0	0	0	.229	Crawford ss	3	1	1	3	.230
Hensley 1b	4	0	0	0	.129	Murphy c	3	0	2	0	.211
Meyers cf	4	1	2	2	.267	a-Tramll	0	1	0	0	.182
Totals	**33**	**5**	**9**	**5**		Sewald p	0	0	0	0	---
						Wong 2b	2	0	0	0	.190
						Cabllro 2b	2	1	1	2	.267
						Totals	**35**	**7**	**12**	**7**	

Houston	000	210	002 –5	9	1
Seattle	000	000	07x –7	12	1

a-walked for Murphy in the 8th.

Walks—Houston 3: Alvarez 1, J.Abreu 2. Seattle 4: Suárez 2, Crawford 1, Trammell 1. **Strikeouts**—Houston 8: Dubón 1, Alvarez 1, J.Abreu 2, Peña 1, Hensley 2, Meyers 1. Seattle 9: Rodríguez 1, Kelenic 2, Suárez 1, Raleigh 1, Hernández 1, Murphy 1, Wong 1, Caballero 1. **E**—Peña (2), Murphy (1), Kelenic (1). **LOB**—Houston 5, Seattle 9. **2B**—Meyers 2 (6), Alvarez (6), Peña 2 (9), Murphy (3), Crawford (8), Caballero (3). **RBIs**—Tucker (23), Peña (18), Alvarez (31), Meyers 2 (10), Crawford 3 (14), Caballero 2 (4), Rodríguez (14), Kelenic (16). **SF**—Tucker. **DP**—Houston 1 (Bregman, Dubón, Hensley); Seattle 1 (Crawford, T.France).

Houston	IP	H	R	ER	BB	SO	NP	ERA
J.France	5	3	0	0	1	5	84	0.00
Maton, H, 1	1	1	0	0	0	2	13	1.06
Neris, H, 3	1	1	0	0	1	1	16	1.93
Montero, L, 0-1, BS, 1-3	⅔	3	4	4	1	1	28	5.27
Stanek	⅓	4	3	3	1	0	19	5.56
Seattle	**IP**	**H**	**R**	**ER**	**BB**	**SO**	**NP**	**ERA**
Gonzales	6	6	3	3	3	4	84	4.70
Then	1	0	0	0	0	0	10	0.00
Saucedo, W, 1-0	1	0	0	0	0	2	9	0.00
Sewald	1	3	2	2	0	2	20	3.50

Inherited runners-scored—Stanek 1-1. **HBP**—J.France (Kelenic).

U— Dan Bellino, Phil Cuzzi, Mark Ripperger, Shane Livensparger. **T**—2:35. **Tickets sold**—40,328 (47,929).

CUBS 4 MARLINS 2

Nick Madrigal hit a go-ahead, two-run single in the eighth inning and pinch-hitter Miguel Amaya followed with an RBI single of his own to lead the Cubs. Jorge Soler hit a solo homer for Miami.

Miami	AB	R	H	BI	Avg.	Chicago	AB	R	H	BI	Avg.
Berti ss	4	0	1	0	.270	Hoerner 2b	4	0	2	0	.315
Soler rf	3	2	2	1	.224	Swanson ss	3	0	1	0	.285
1-Burdick rf	0	0	0	0	.000	Happ lf	4	0	1	0	.298
Arraez dh	4	0	1	0	.430	Suzuki rf	4	0	0	0	.259
Gurriel 1b	3	0	0	0	.279	Bellinger cf	4	2	1	0	.296
De La Cruz lf	4	0	2	1	.262	Mancini dh	4	0	1	0	.269
Chism Jr. cf	3	0	0	0	.223	2-Velzqz dh	0	1	0	0	.280
Segura 3b	4	0	0	0	.190	Mervis 1b	4	0	1	1	.250
Fortes c	3	0	0	0	.213	Mdrgl 3b	4	1	1	2	.259
Edwards 2b	3	0	0	0	.167	Barnhart c	3	0	1	0	.195
Totals	**31**	**2**	**6**	**2**		a-Amaya c	1	0	1	1	.200
						Totals	**35**	**4**	**10**	**4**	

Miami	101	000	000 –2	6	2
Chicago	000	100	03x –4	10	0

a-singled for Barnhart in the 8th. 1-ran for Soler in the 8th. 2-ran for Mancini in the 8th.

Walks—Miami 3: Soler 1, Gurriel 1, Chisholm Jr. 1. Chicago 4: Hoerner 1, Swanson 2, Happ 1. **Strikeouts**—Miami 8: Berti 2, Soler 1, Arraez 1, Gurriel 1, Chisholm Jr. 1, Segura 1, Edwards 1. Chicago 12: Swanson 1, Happ 1, Suzuki 2, Bellinger 1, Mancini 2, Mervis 3, Madrigal 1, Barnhart 1. **E**—Gurriel (2), Fortes (4). **LOB**—Miami 5, Chicago 11. **2B**—Bellinger (8), Mancini (4). **HR**—Soler (7), off Smyly. **RBIs**—De La Cruz (10), Soler (14), Mervis (2), Madrigal 2 (6), Amaya (2). **SB**—Bellinger (7). **CS**—Berti (2). **DP**—Chicago 2 (Barnhart, Hoerner, Barnhart; Swanson, Hoerner, Mervis).

Miami	IP	H	R	ER	BB	SO	NP	ERA
Barnes	1	2	0	0	0	2	24	3.60
Nardi	1	1	0	0	0	2	15	4.91
Hoeing, H, 1	3	3	1	1	1	4	47	5.40
Scott, H, 3	1	0	0	0	0	1	11	5.14
Brazoban, H, 5	1	1	0	0	2	2	30	2.25
Puk, L, 3-1, BS, 5-6	⅓	3	3	2	0	1	20	3.46
González	⅔	0	0	0	1	0	13	0.00
Chicago	**IP**	**H**	**R**	**ER**	**BB**	**SO**	**NP**	**ERA**
Smyly	3⅓	3	2	2	3	5	83	3.05
Rucker	1⅔	2	0	0	0	1	24	2.77
Thompson, W, 2-2	3	1	0	0	0	2	29	2.95
Alzolay, S, 1-1	1	0	0	0	0	0	11	2.87

WP—Barnes, Smyly.

U—Jim Wolf, Alan Porter, Nate Tomlinson, Sean Barber. **T**—2:45. **Tickets sold**—36,418 (41,363).

BLUE JAYS 8 PIRATES 2

Brandon Belt slugged a two-run double during a four-run first inning and José Berríos (3-3) retired his first 13 batters en route to the win as Toronto handed Pittsburgh its sixth consecutive loss.

Toronto	AB	R	H	BI	Avg.	Pittsburgh	AB	R	H	BI	Avg.
Springer rf	4	1	1	0	.211	Marcano ss	4	0	0	0	.233
Bichette ss	4	1	1	0	.326	Reynolds lf	4	1	1	0	.320
Varsho lf	5	1	2	1	.231	Joe 1b	4	0	1	1	.278
Chpmn 3b	5	0	2	0	.352	Santana dh	4	0	0	0	.261
Mrrifld 2b	5	0	0	0	.286	Suwinski cf	2	1	1	1	.244
Belt dh	3	3	2	2	.194	Hayes 3b	4	0	2	0	.234
Kirk c	3	1	2	1	.256	Andujar rf	4	0	0	0	.200
Biggio 1b	5	1	2	0	.143	Castro 2b	3	0	0	0	.267
Kiermer cf	4	0	2	2	.278	Hedges c	3	0	0	0	.140
Totals	**38**	**8**	**14**	**6**		Totals	**32**	**2**	**5**	**2**	

Toronto	403	000	100 –8	14	1
Pittsburgh	000	001	100 –2	5	1

Walks—Toronto 7: Springer 2, Bichette 1, Belt 2, Kirk 1, Kiermaier 1. Pittsburgh 2: Suwinski 2.

Strikeouts—Toronto 6: Chapman 1, Merrifield 2, Belt 1, Biggio 2. Pittsburgh 12: Marcano 1, Reynolds 2, Joe 3, Santana 1, Hayes 1, Castro 2, Hedges 2.

E—Berríos (2), Castro (6). **LOB**—Toronto 11, Pittsburgh 5. **2B**—Belt 2 (6), Kirk (2), Bichette (8), Chapman (17), Reynolds (13). **HR**—Suwinski (7), off Berríos. **RBIs**—Varsho (13), Belt 2 (7), Kirk (11), Kiermaier 2 (10), Joe (12), Suwinski (19).

Runners left in scoring position—Toronto 7 (Belt, Varsho, Bichette, Kiermaier, Merrifield 2, Biggio); Pittsburgh 2 (Santana, Castro). RISP_Toronto 6 for 17; Pittsburgh 1 for 4.

Runners moved up—Chapman, Kiermaier, Merrifield. **GIDP**—Springer, Kiermaier, Merrifield.

DP—Pittsburgh 3 (Hayes, Castro, Joe; Castro, Joe; Marcano, Castro, Joe).

Toronto	IP	H	R	ER	BB	SO	NP	ERA
Berríos, W, 3-3	6⅓	5	2	2	1	7	100	4.91
Bass	⅔	0	0	0	0	2	7	6.55
Mayza	1	0	0	0	0	3	15	0.79
Jackson	1	0	0	0	1	0	16	0.00
Pittsburgh	**IP**	**H**	**R**	**ER**	**BB**	**SO**	**NP**	**ERA**
Oviedo, L, 2-3	5	10	7	6	3	3	89	5.59
Bolton	2	2	1	1	3	1	39	4.50
Ramirez	2	2	0	0	1	2	33	2.00

Inherited runners-scored—Bass 1-0. **HBP**—Bolton (Kirk).

U—Carlos Torres, Jansen Visconti, Cory Blaser, Clint Vondrak. **T**—2:31. **Tickets sold**—34,882 (38,753).

RED SOX 7 PHILLIES 4

Slugger Bryce Harper homered for the first time this season, but Philadelphia lost its sixth straight game. Rafael Devers had three hits and two RBIs to lead Boston to its eighth straight win.

Boston	AB	R	H	BI	Avg.	Phila.	AB	R	H	BI	Avg.
Rfnydr dh	5	1	2	2	.241	Schwrbr lf	5	0	0	0	.176
Verdugo rf	3	1	1	0	.316	T.Turner ss	5	1	2	1	.262
J.Turner 1b	4	1	0	0	.267	Harper dh	5	1	2	1	.375
Devers 3b	5	1	3	2	.255	Cstllans rf	4	0	0	0	.305
Herndz ss	5	0	0	0	.234	Stott 2b	3	1	0	0	.295
Duran cf	4	0	0	0	.382	Realmuto c	3	0	1	0	.273
Arroyo 2b	4	2	2	2	.257	Bohm 1b	4	1	2	1	.278
Tapia lf	3	0	1	0	.238	Marsh cf	4	0	1	0	.323
McGuire c	2	1	1	1	.345	Sosa 3b	4	0	2	1	.307
Totals	**35**	**7**	**10**	**7**		Totals	**37**	**4**	**10**	**4**	

Boston	000	502	000 –7	10	0
Philadelphia	010	110	100 –4	10	0

Walks—Boston 5: Verdugo 2, J.Turner 1, Tapia 1, McGuire 1. Philadelphia 1: Realmuto 1. **Strikeouts**—Boston 8: Refsnyder 3, J.Turner 1, Devers 1, Duran 1, Arroyo 1, McGuire 1. Philadelphia 4: Schwarber 1, T.Turner 1, Harper 1, Marsh 1. **LOB**—Boston 8, Philadelphia 8. **2B**—Verdugo (10), Devers (9), Arroyo (5), Refsnyder (2), T.Turner (6), Realmuto (8). **HR**—Harper (1), off Kluber; T.Turner (4), off Bernardino. **RBIs**—Devers 2 (34), Arroyo 2 (11), McGuire (8), Refsnyder 2 (12), Bohm (25), Sosa (9), Harper (1), T.Turner (9). **SB**—Tapia (4), Verdugo (3). **S**—McGuire. **Runners left in scoring position**—Boston 5 (Refsnyder, Arroyo, Verdugo, J.Turner 2); Philadelphia 3 (Castellanos, Schwarber, Marsh). **DP**—Philadelphia 1 (T.Turner, Stott, Bohm).

Boston	IP	H	R	ER	BB	SO	NP	ERA
Kluber, W, 2-4	5	7	3	3	0	1	91	6.29
Schreiber	1	0	0	0	1	0	15	2.16
Bernardino	1⅓	1	1	1	0	1	18	1.08
Winckowski, H, 4	⅔	1	0	0	0	1	9	1.57
Jansen, S, 8-9	1	1	0	0	0	1	14	0.84
Philadelphia	**IP**	**H**	**R**	**ER**	**BB**	**SO**	**NP**	**ERA**
Falter, L, 0-6	3⅔	6	5	5	1	4	69	5.75
Ortiz	1⅓	1	0	0	1	1	24	2.70
Brogdon	1	2	2	2	1	0	19	3.06
Domínguez	1	1	0	0	0	0	6	5.14
Hoffman	1	0	0	0	2	2	17	0.00
Soto	1	0	0	0	0	1	11	4.70

Inherited runners-scored—Ortiz 2-0. **IBB**—by Hoffman (Verdugo). **HBP**—Kluber (Stott), Domínguez (Duran). **WP**—Kluber.

T—2:50. **Tickets sold**—43,832 (42,901).

NOTES

A's broadcaster gets suspended

Oakland Athletics broadcaster **Glen Kuiper** has been suspended after uttering what sounded like a racial slur while describing a trip to the Negro Leagues Baseball Museum. NBC Sports California said in a statement Saturday that Kuiper will remain off the air until a review of what happened during Friday night's broadcast is completed.

In a pregame segment before the A's played the Kansas City Royals on Friday, Kuiper talked about a trip to the museum but seemingly mispronounced the word "negro," making it sound like a slur. Kuiper apologized on the air.

Jiménez hospitalized

Chicago White Sox designated hitter **Eloy Jiménez** was hospitalized Saturday because of abdominal pain and underwent an appendectomy. ... New York Yankees manager **Aaron Boone** expects slugger **Aaron Judge** to return from a right hip strain for Tuesday's game against the A's.

— ASSOCIATED PRESS

Angels' streak ends, optimism remains

Team finds itself in a first-place battle this season with hopes of seeing it through.

TEXAS 10, ANGELS 1

By Sarah Valenzuela

Jae C. Hong Associated Press

SHOHEI OHTANI watches a fly-ball out during the sixth inning. Ohtani went 0 for 4 at the plate but even he couldn't have saved the Angels in a blowout loss at home to the Rangers that ended a five-game win streak.

It was about this same time last season the Angels were in first place in the American League West with an 18-10 record and a 1½-game lead on the Houston Astros.

A year later, and for all the struggles the Angels experienced through the first month of the 2023 season, they are again in position to stake a first-place claim in their division even after the end of their five-game winning streak.

Before Saturday's 10-1 loss to the Texas Rangers at Angel Stadium, manager Phil Nevin highlighted the team's consistency lately, as well as games falling in the Angels' favor, as reasons why the team has made progress. Other factors, such as the bullpen's strength and the team's overall fight, Patrick Sandoval said, have also played big roles — although Saturday's game resulted in a blowout after a rough top of the ninth inning from Tucker Davidson that forced position player Brett Phillips to the mound.

But what makes this season's progress more sustainable, and what all those answers have in common, is the team's depth. The players general manager Perry Minasian sought during the offseason, and even the ones who improved within the minor league system, have fortified the Angels.

"The depth," three-time American League most valuable player Mike Trout said before Saturday's game. "Not taking anything away from the guys we had last year. If guys need off days, keeping everybody fresh, I think that's been key and it's been paying off [this season]."

Added right fielder Taylor Ward: "The biggest thing for us maintaining where we're at is health."

Take, for example, the games the Angels have played without two of their star position players.

Before Saturday, third baseman Anthony Rendon had sat out nine games either through rest or because of a suspension for an incident with a fan. The Angels went 6-3 in his absence with Gio Urshela, a natural third baseman, and Luis Rengifo playing the position.

Trout sat out three games on scheduled rest days, with Phillips and Rengifo filling in, and the Angels won all three.

The addition of Zach Neto a few weeks into the season as the everyday shortstop also bolstered the infield, Nevin said.

"It's kept from having to bounce Gio around the field as little as possible ... same with [Brandon] Drury," Nevin said. "So I think it's just solidified what we can do out there."

Despite the early injuries and ailments, they have not derailed the Angels' season.

Max Stassi (family emergency/ hip strain) started the season on the injured list, but Logan O'Hoppe filled the primary catcher role with ease and provided a key big bat. In O'Hoppe's absence — O'Hoppe had surgery for a torn labrum on April 25 — the Angels called up Chad Wallach to split catching duties with Matt Thaiss.

Both have held their own at the position while also contributing offensively and in key moments. Wallach, for example, hit a momentum-changing RBI double in Friday's win.

José Quijada and Austin Warren will not pitch again this season, needing Tommy John surgery. Chase Silseth was called up from triple A on April 26 to help fill out the bullpen after Warren went down. Chris Devenski also came up on April 29 for Quijada. The bullpen also recently lost Aaron Loup, who was put on the IL Friday because of a hamstring strain.

Coming into Saturday, the bullpen had the third-best ERA (2.85) in the majors.

"It's not just one guy, it's a different guy every night stepping up," Trout said. "It's a group effort from the lineup to the bullpen. It's been fun to be a part of."

Taylor homers to lift Dodgers

Meg McLaughlin San Diego Union-Tribune

DODGERS infielder Chris Taylor shakes hands with third base coach Dino Ebel after hitting a two-run homer at Petco Park in San Diego.

[**Dodgers,** from D1]

their way to a 2-1 win over the Padres that quieted a sold-out crowd at Petco Park and evened a three-game series against their Southern California foes.

The Dodgers (20-14) managed only three hits but got a big one when they needed it — opening the scoring on a two-run blast from Chris Taylor in the top of the fourth.

The team's pitching staff, meanwhile, made the lead stand up, combining Dustin May's scoreless six-inning start with a couple of high-wire escapes by the bullpen to turn Sunday's national TV finale against the Padres (18-16) into a weekend rubber match.

"There's been a lot of consistency," said bench coach Danny Lehmann, who was the acting manager Saturday with Dave Roberts away for his son's college graduation.

"I think that's one of our strengths, is kind of going throughout this season and not getting too high or too low, but having high expectations for ourselves."

Before the game, it was Clayton Kershaw who took the Dodgers' latest turn ratcheting down the emotions of this series.

Following the Padres' series-opening win Friday, in which Kershaw took the loss, the Petco Park scoreboard flashed a meme of the future Hall of Famer with a string of superimposed tears rolling down his face.

Video of the meme was widely circulated on social media Friday night and Saturday afternoon, drawing online ire from the Dodgers' fan base.

But when asked about the prank before first pitch Saturday, Kershaw defused the controversy, declining to "take the bait" on a situation he seemed to care little about.

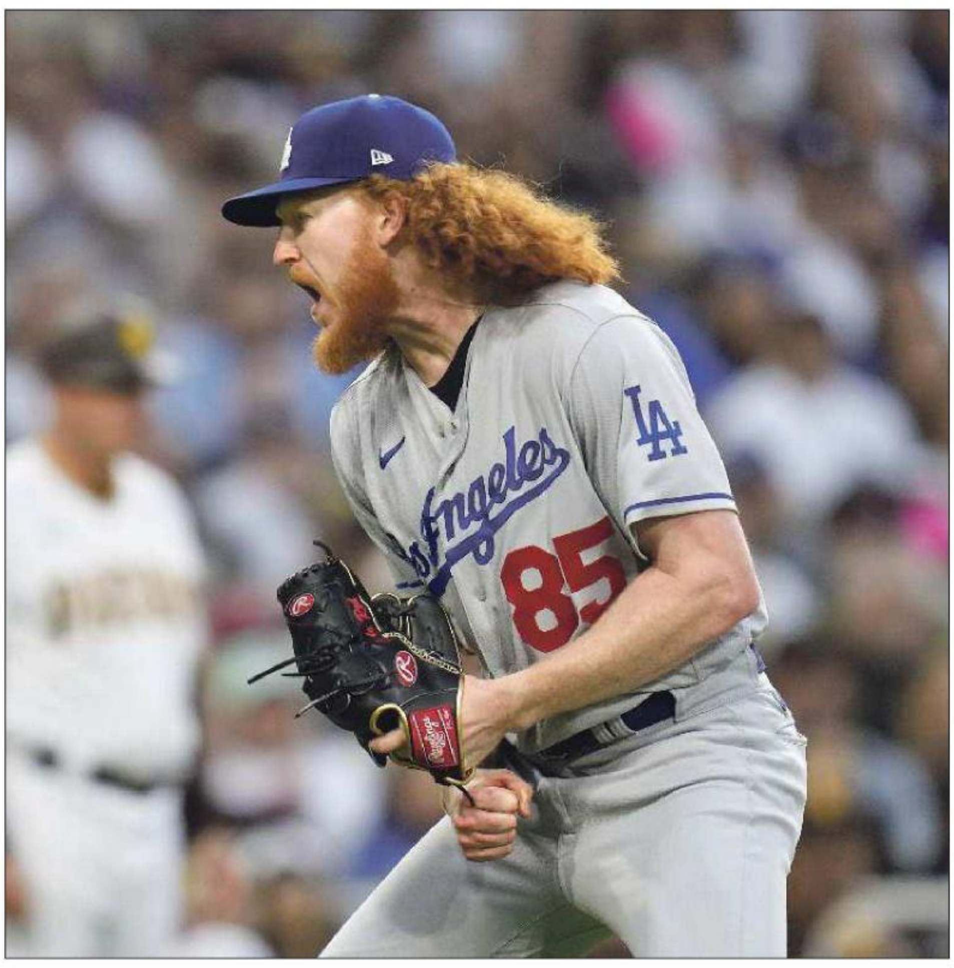
"Someone showed it to me this morning," he said. "If you don't like it, pitch better. I don't think they do it if we win."

Indeed, the scoreboard showed little for the home crowd to cheer Saturday.

Early on, May and Padres left-hander Blake Snell traded zeros in a pitchers' duel, each taking advantage of a wide strike zone from home plate umpire Edwin Jimenez to breeze by their first turn through the order.

While May continued to cruise in the fourth, however, Snell finally blinked.

After retiring 11 in a row to start the game, Snell issued a two-out walk to Will Smith.



Gregory Bull Associated Press

STARTING PITCHER Dustin May exults after getting the last out in the sixth inning to conclude his outing in which he bottled up a formidable Padres lineup.

Two pitches later, he hung a center-cut changeup to Taylor.

The result: a two-run blast that went sailing into the second deck of seats on the Western Metal Supply Co. building in left field.

"Just a mistake pitch," said Taylor, whose sixth home run of the season continued his recent uptick at the plate. "I was just trying to get something up because all his offspeed is good down in the zone. So yeah, it was just something over the plate."

That was all the breathing room May needed, completing his scoreless outing with six strikeouts while lowering his earned-run average to 2.68 and improving to 4-1 on the season.

"He just pitched, battled, went at guys," catcher Smith said.

"Gave us six good innings."

The Dodgers bullpen — much improved in recent weeks after aligning Caleb Ferguson, Brusdar Graterol and Evan Phillips as their highest-leverage arms — completed the win with contributions from all three.

Ferguson stranded a one-out walk in the seventh, in his 10th straight outing without giving up a run.

Graterol limited damage in the eighth inning, giving up just one run despite back-to-back leadoff doubles from Brett Sullivan and Fernando Tatis Jr.

That set the stage for Phillips to pitch the ninth — an opportunity he never got in Game 4 last year when the Dodgers squandered a late lead in their elimination loss.

This time, the right-hander took advantage, finishing off a victory in which the Dodgers still struggled to manufacture much at the plate, once again going hitless with runners in scoring position, but this time managing to overcome it all anyway, calmly collecting their first defeat of the Padres to maintain first place in the division standings.

"I think we know that these two teams are probably going to be involved in the postseason race, and each of us are building up toward winning the World Series," Phillips said. "But we're not trying to put too much stock into the outside factors."

Short hops

Roberts was attending son Cole's graduation from Loyola Marymount. ... Max Muncy was back in the lineup Saturday as the designated hitter after leaving Friday's game early with "flu-like symptoms." Muncy, who leads the majors with 12 home runs, was 0 for 2 with a walk and a strikeout.

Davis-Hershiser team getting bit of a break

By Bill Shaikin

The Dodgers had their stars lined up for the start of their big series against the San Diego Padres on Friday: Clayton Kershaw on the mound, and Joe Davis and Orel Hershiser in the broadcast booth.

Davis and Hershiser enjoy a natural rapport, at ease whether talking about baseball or barbecue, or performing a bit of carpool karaoke.

In recent weeks, as SportsNet LA broadcasts have featured Davis paired with Dontrelle Willis, and Hershiser matched with newcomer Stephen Nelson, fans reached out to ask whether the Dodgers had split up Davis and Hershiser.

Not at all, said Lon Rosen, the Dodgers' executive vice president and chief marketing officer.

The primary issue: Davis' national television commitments limit him to 90 games with the Dodgers, which prompted the team to hire Nelson as a dedicated backup. Hershiser remains the primary analyst.

"We want to make sure he is with Joe and he is with Stephen as well, because he is so good," Rosen said.

Davis said he appreciated the Dodgers' flexibility with his national schedule and the chance to work with Hershiser whenever possible.

"I've been so lucky to do some amazing things, including lots of the stuff I dreamt of as a kid," Davis said.

"But there's still nothing more fun than doing a Dodger game sitting next to one of my best friends."

The Dodgers also use Willis, Nomar Garciaparra, Eric Karros and Jessica Mendoza as analysts.

"You don't have to have one broadcast team anymore," Rosen said. "I like to flip it around. Everyone gives a different perspective."

NHL PLAYOFFS

Draisaitl stays on tear as Oilers even the series

WIRE REPORTS

Leon Draisaitl and Connor McDavid each scored twice and the Edmonton Oilers tied their Western Conference semifinal series at one game apiece with a 5-1 victory over the host Vegas Golden Knights on Saturday night.

Drasaitl, who scored four goals in Game 1, has tallied at least one point in the first eight games of the postseason, posting 13 goals and four assists.

McDavid, meanwhile, is on a seven-game point streak, with five goals and 11 assists.

Evan Bouchard also scored for the Oilers, who got three power-play goals and a short-handed strike. Rookie goaltender Stuart Skinner stopped 30 shots.

Ivan Barbashev ruined Skinner's bid for a shutout less than two minutes into the third period, the lone goal for the Golden Knights.

Vegas goaltender Laurent Brossoit stopped 26 of 31 shots before being pulled after two periods.

McDavid poked the puck away from Vegas' Shea Theodore and turned on the afterburners for a breakaway short-handed goal to push Edmonton's lead to 3-0.

The game turned ugly as the teams finished with a combined 124 penalty minutes, including two 10-minute misconducts and a pair of roughing penalties by the Oilers' Evander Kane.

Rangers and coach Gallant part ways

The New York Rangers and coach Gerard Gallant are parting ways — which they called a mutual decision — less than a week after a seven-game series loss to the rival New Jersey Devils.

Oilers 5, Golden Knights 1

Edmonton	4	1	0	– 5
Vegas	0	0	1	– 1

FIRST PERIOD: 1. Edm., Draisaitl 12 (Hyman, McDavid), 2:21 (pp). 2. Edm., Bouchard 3 (Nugent-Hopkins, Hyman), 7:01 (pp). 3. Edm., McDavid 4, 11:11 (sh). 4. Edm., Draisaitl 13 (Yamamoto, Hyman), 16:17. **Penalties**—McNabb, V (Cross Checking), 1:13. Whitecloud, V (High Sticking), 5:40. Ekholm, EDM (Holding), 9:33. Vegas bench, served by Kolesar (Delay of Game), 16:17.

SECOND PERIOD: 5. Edm., McDavid 5 (Nugent-Hopkins, Bouchard), 11:43 (pp). **Penalties**—Eichel, V (High Sticking), 2:14. Eichel, V (Interference), 11:35. Desharnais, EDM (Cross Checking), 14:53. Stone, V (Slashing), 14:53. Bjugstad, EDM (Roughing), 17:42. Kane, EDM (Roughing), 17:42. Pietrangelo, V (Roughing), 17:42. Kolesar, V (Roughing), 17:42. Kane, EDM (Roughing), 17:42. Kulak, EDM (Fighting), 17:42. Howden, V (Fighting), 17:42. Kane, EDM (Misconduct), 17:42.

THIRD PERIOD: 6. Vegas, Barbashev 4 (Stone), 1:36. **Penalties**—Carrier, V (Roughing), 1:53. Hyman, EDM (Roughing), 1:53. Yamamoto, EDM (Holding Stick), 8:01. Vegas bench, served by Amadio (Unsportsmanlike Conduct), 14:41. Hague, V (Misconduct), 14:41. Kolesar, V (Misconduct), 14:41. Whitecloud, LV (Fighting), 19:36. Kostin, EDM (Fighting), 19:36. Bjugstad, EDM (Misconduct), 19:36. Roy, V (Misconduct), 19:36. Kane, EDM (Misconduct), 19:36. Carrier, V (Misconduct), 19:36.

SHOTS ON GOAL: Edm. 19-13-4—36. Vegas 4-13-14—31. Power-play conversions—Edm. 3 of 6. Vegas 0 of 3.

GOALIES: Edm., Skinner 4-3-0 (31 shots-30 saves). Vegas, Brossoit 5-2-0 (33-28), Vegas, Hill 0-0-0 (4-4). Att—18,504 (17,367). T—2:50.

JOHN LOCHER Associated Press

LEON DRAISAITL gets the first of his two goals in Game 2. He has 13 goals through eight playoff games.

NHL PLAYOFF SCHEDULE SECOND ROUND

WESTERN CONFERENCE

WC1 **Seattle vs.** C2 **Dallas**

Series tied 1-1

Gm 1	Seattle 5, Dallas 4 (OT)
Gm 2	Dallas 4, Seattle 2
Gm 3	Tonight at Seattle, 6:30
Gm 4	Tuesday at Seattle, 6:30
Gm 5	Thursday at Dallas, TBD
Gm 6	Saturday at Seattle, TBD*
Gm 7	May 15 at Dallas, TBD*

P2 **Edmonton vs.** P1 **Vegas**

Series tied 1-1

Gm 1	Vegas 6, Edmonton 4
Gm 2	Edmonton 5, Vegas 1
Gm 3	Monday at Edmonton, 5:30
Gm 4	Wednesday at Edmonton, 7
Gm 5	Friday at Vegas, TBD
Gm 6	May 14 at Edmonton, TBD*
Gm 7	May 16 at Vegas, TBD*

All times PDT, p.m. unless noted

EASTERN CONFERENCE

A2 **Toronto vs.** WC2 **Florida**

Panthers lead series 2-0

Gm 1	Florida 4, Toronto 2
Gm 2	Florida 3, Toronto 2
Gm 3	Today at Florida, 3:30
Gm 4	Wednesday at Florida, 4
Gm 5	Friday at Toronto, TBD*
Gm 6	May 14 at Florida, TBD*
Gm 7	May 16 at Toronto, TBD*

M1 **Carolina vs.** M2 **New Jersey**

Hurricanes lead series 2-0

Gm 1	Carolina 5, New Jersey 1
Gm 2	Carolina 6, New Jersey 1
Gm 3	Today at New Jersey, 12:30
Gm 4	Tuesday at New Jersey, 4
Gm 5	Thursday at Carolina, TBD*
Gm 6	Saturday at N.J., TBD*
Gm7	May 15 at Carolina, TBD*

* if necessary

HECTOR VIVAS Getty Images

CANELO ÁLVAREZ walks away after knocking down John Ryder during their super-middleweight title fight in Mexico. Álvarez went on to defend his undisputed title by unanimous decision, improving to 59-2-2.

THE DAY IN SPORTS

Álvarez overwhelms Ryder, wins by unanimous decision

WIRE REPORTS

Canelo Álvarez returned home and remained the undisputed super-middleweight champion Saturday night, beating **John Ryder** by unanimous decision before more than 50,000 fans in his first fight in Mexico since 2011.

Álvarez bloodied the British challenger's nose and knocked him down, cruising to the victory by scores of 120-107 on one card and 118-109 on the other two to improve to 59-2-2.

Ryder had his four-bout winning streak stopped and is 32-6.

It was Álvarez's first fight since he had surgery on his left wrist. Before the fight, he said the injury slowed him down in his previous four fights, including his loss to light-heavyweight champion **Dmitry Bivol** a year ago.

After getting a hard-fought victory over Ryder, Álvarez has his eyes set on a rematch against the Russian in September.

In a fight that was touted as the "King Is Coming Home," the sold-out crowd at Akron stadium in Guadalajara, just 25 miles away from Juanacatlan, the small town where Álvarez grew up, screamed deliriously during the whole fight.

SOCCER

Donovan added to National Hall

Former Galaxy star **Landon Donovan**, who played in three World Cups and scored 57 goals across 157 international appearances for the United States, was enshrined in the National Soccer Hall of Fame.

Donovan, who also played for six MLS Cup-winning teams, was inducted along with fellow national team players **DaMarcus Beasley**, **Lauren Cheney Holiday** and **Kate Sobrero Markgraf**. **Steve Zungul** was honored for his lengthy career in the Major Indoor Soccer League.

Donovan won titles in Major League Soccer with the Galaxy in 2005, 2011, 2012 and 2014. He scored 145 goals in 340 games for the Galaxy and San Jose Earthquakes, second to **Chris Wondolowski** (171) on the career scoring list.

Donovan's career spanned from 2000 to 2014. He is tied with **Clint Dempsey** for most career goals for the U.S. men's national team and ranks second on the team's all-time appearances list. He was named a U.S. Soccer player of the year in 2003, 2004, 2009 and 2010.

Hope Solo, who was voted into the Hall on the 2022 players' ballot, was also enshrined after she deferred her induction last year amid legal issues.

Rodrygo scored twice to lead host Real Madrid to its first Copa del Rey title in nearly a decade after beating Osasuna 2-1 in the final.

ETC.

Byron captures pole at Kansas

William Byron scraped the wall in practice at Kansas Speedway, then set the fastest time in qualifying, and will be joined on the front row by Hendrick Motorsports teammate **Kyle Larson** for Sunday's NASCAR Cup Series race.

Byron turned a lap of 179.206 mph to earn his second pole of the season and the 10th of his career — all of them coming at different tracks. The trick now is to turn that first-row starting spot into a victory at Kansas, where he got his first win in the Truck Series but has never finished better than sixth in NASCAR's top series.

"Feels great. Feels really good to get a pole," Byron said.

Sergio Perez will start from the pole at the Miami Grand Prix, where he has been given clearance to race for both the win and the championship. Perez trails Red Bull teammate **Max Verstappen** by just six points in the championship standings and team boss Christian Horner vowed in Miami to allow the drivers to race for the title.

In another meeting of the top two players in the world, **Aryna Sabalenka** finally got the better of **Iga Swiatek** on clay. Second-ranked Sabalenka beat top-ranked Swiatek 6-3, 3-6, 6-3 to reclaim the Madrid Open title. ... The WTA Tour says **Amanda Anisimova** plans to take an indefinite break from tennis, citing burnout and concerns for her mental health.

UCLA beat Florida State 3-0 and USC topped Texas Christian 3-2 in the semifinals of the NCAA women's beach volleyball tournament in Gulf Shores, Ala. The Bruins and Trojans will square off at 9 a.m. Sunday in the championship match.

TENNIS RESULTS

$8.5-MILLION MADRID OPEN
At Madrid
Surface: Red clay

WOMEN'S SINGLES (final)—Aryna Sabalenka (2), Belarus, d. Iga Swiatek (1), Poland, 6-3, 3-6, 6-3.

MEN'S DOUBLES (final)—Karen Khachanov and Andrey Rublev, Russia, d. Rohan Bopanna, India-Matthew Ebden (7), Australia, 6-3, 3-6, 10-3.

GOLF

Clark cards bogey-free 63 for a shot at first PGA win

WIRE REPORTS

Wyndham Clark shot an eight-under 63 in the Wells Fargo Championship on Saturday, putting him in position for his first PGA Tour win.

The 29-year-old Clark has a two-shot lead going into the final round in Charlotte, N.C. The Denver native is at 16-under 197 for the tournament.

"I'm excited to see how I handle the pressure," Clark said. "It's going to be a fun challenge. Obviously it's going to be tough, I have one of the best players in the world right behind me and a bunch of other good players. I'm just really looking forward to the challenge tomorrow."

Xander Schauffele, the world's fifth-ranked player, shot 64 at Quail Hollow while playing alongside Clark. Schauffele is at 14 under.

At one point on Saturday there were 11 players tied for the lead.

Clark shot 31 on the front nine and posted birdies on Nos. 13, 14 and 15. He hit his first 17 greens before his approach shot on No. 18 landed two inches off the green. He needed just 28 putts, best in the field, in a bogey-free round.

JASON ALLEN/ISI PHOTOS Getty Images

WYNDHAM CLARK, teeing off on 18, has a two-shot lead at the Wells Fargo Championship.

But Schauffele wouldn't let Clark pull away.

He put his 260-yard approach shot on No. 15 to within 27 feet to set up an eagle, and then added a birdie on 16 to cut Clark's lead to two.

He said watching Clark playing so well inspired him to play better.

"Once these guys out here see someone do it, they just end up doing it," Schauffele said.

Though he has never won, Clark's ascension on the leaderboard doesn't come as a huge surprise given his recent play. He has finished in the top six in three of his last five tournaments and hasn't missed a cut since last October's Shriner's Open.

Brendon Todd was one of the big movers, shooting a 65 to get to nine under.

Rory McIlroy's bid for a fourth win at Quail Hollow is essentially over after his 71.

U.S. into semifinals

Lexi Thompson made back-to-back birdies on the back nine and the United States earned the final spot in the semifinals of the LPGA's International Crown team match-play event in San Francisco.

The U.S. clinched the semifinal berth late in the round when China lost its second match to England but got a half-point anyway when Thompson and Danielle Kang rallied to tie Sweden's Madelene Sagstrom and Maja Stark.

The U.S. will take on Thailand, and Sweden will play Australia in the other semifinal

Ames (64) opens three-shot lead

Stephen Ames shot an eight-under 64 for a three-shot lead going into the final round of the PGA Tour Champions' Mitsubishi Electric Classic in Duluth, Ga.

Ames, 59, matched the largest 36-hole lead in tournament history, and is in position for his fourth Champions win.

Ken Tanigawa is in second after a second 66.

LEADERS

$20-MILLION WELLS FARGO CHAMPIONSHIP
At Charlotte, N.C.—Par 71
Quail Hollow Club—7,448 yards
54-hole leaders

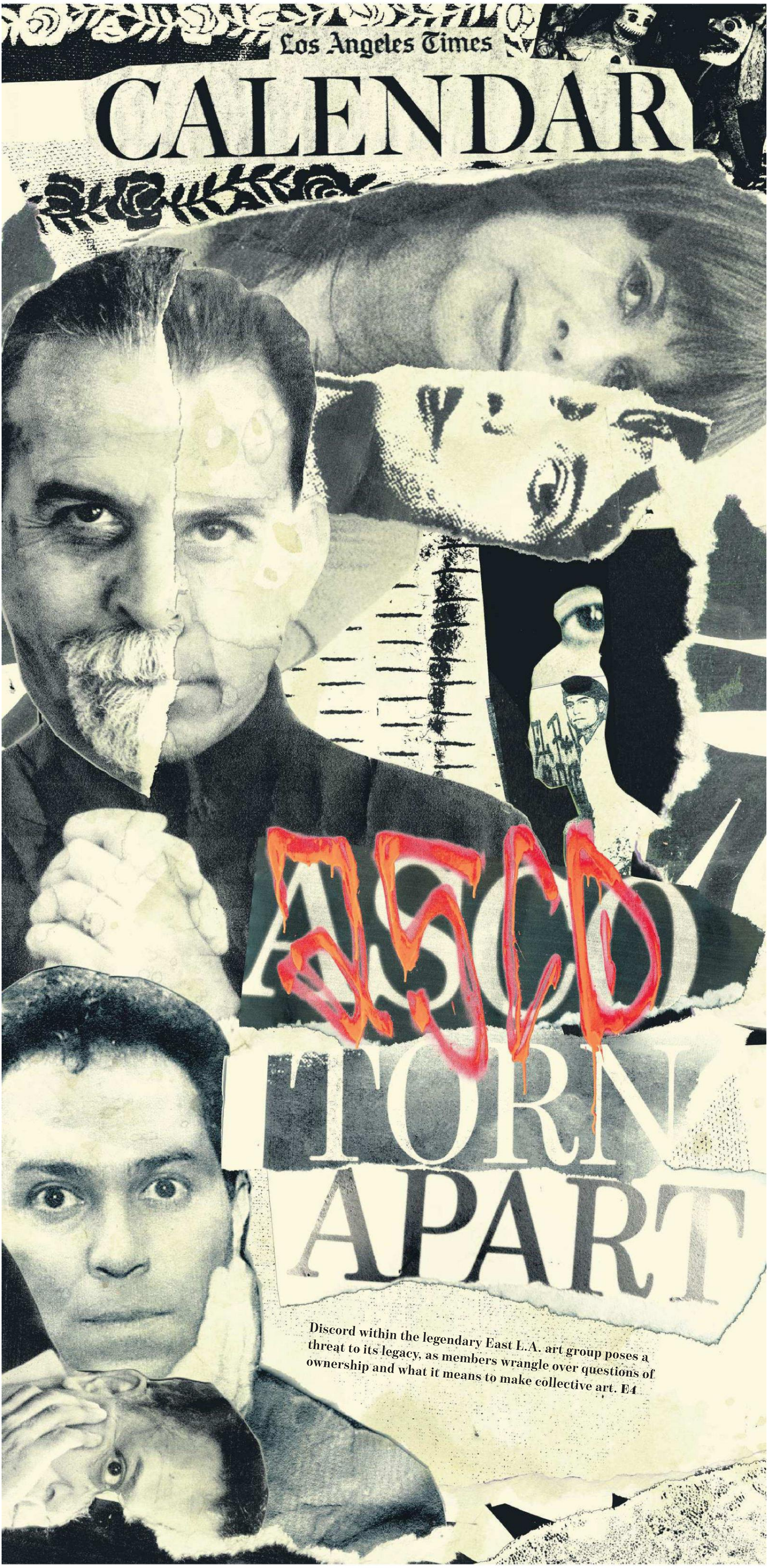
Wyndham Clark	67-67-63—197	-16
Xander Schauffele	66-69-64—199	-14
Tyrrell Hatton	69-65-68—202	-11
Adam Scott	67-68-67—202	-11
Harris English	71-66-66—203	-10
Tommy Fleetwood	65-71-67—203	-10
Sungjae Im	69-66-68—203	-10
Brendon Todd	71-68-65—204	-9
Corey Conners	70-69-66—205	-8
Max Homa	70-67-68—205	-8
Michael Kim	68-68-69—205	-8
Nate Lashley	68-66-71—205	-8
Adam Svensson	68-67-70—205	-8
Justin Thomas	68-67-70—205	-8
Gary Woodland	69-69-67—205	-8
Viktor Hovland	71-69-66—206	-7
Seamus Power	69-70-67—206	-7
Alex Smalley	73-65-68—206	-7
Dylan Wu	72-65-69—206	-7
Rickie Fowler	71-68-68—207	-6
Doug Ghim	71-69-67—207	-6
Matt Kuchar	72-67-68—207	-6
Kyoung-Hoon Lee	66-70-71—207	-6
Matthew NeSmith	67-71-69—207	-6
J.J. Spaun	68-67-72—207	-6
Kevin Streelman	66-71-70—207	-6
Keegan Bradley	70-69-69—208	-5
Emiliano Grillo	67-73-68—208	-5
Mark Hubbard	72-69-67—208	-5
Tom Kim	67-73-68—208	-5
Taylor Moore	66-71-71—208	-5
Ryan Palmer	66-72-70—208	-5
Jimmy Walker	72-68-68—208	-5
Patrick Cantlay	67-71-71—209	-4
Trace Crowe	70-70-69—209	-4
Beau Hossler	68-69-72—209	-4
Denny McCarthy	71-67-71—209	-4
Akshay Bhatia	72-69-69—210	-3
M.J. Daffue	70-70-70—210	-3
Tony Finau	71-69-70—210	-3
Stephan Jaeger	70-70-70—210	-3
Si Woo Kim	68-72-70—210	-3
Trey Mullinax	70-69-71—210	-3
Chad Ramey	69-71-70—210	-3
Harrison Endycott	74-66-71—211	-2
Matt Fitzpatrick	69-70-72—211	-2
Chris Kirk	67-71-73—211	-2
Keith Mitchell	69-71-71—211	-2
Francesco Molinari	72-68-71—211	-2
Hayden Buckley	72-67-73—212	-1
Rory McIlroy	68-73-71—212	-1
Sam Stevens	70-70-72—212	-1
Sahith Theegala	67-74-71—212	-1
Zac Blair	72-68-73—213	E
Joseph Bramlett	72-69-72—213	E
Kramer Hickok	67-74-72—213	E
David Lingmerth	71-67-75—213	E
Callum Tarren	70-71-72—213	E

$2-MILLION HANWHA LIFEPLUS INTERNATIONAL
At San Francisco —Par 72
TPC Harding Park—6,845 yards
Round-Robin, Third Round

Patty Tavatanakit/AtThailandya Thitikul (Thailand) d. Minjee Lee/Steph Kyriacou (Australia), 1-up
Moriya Jutanugarn/Ariya Jutanugarn (Thailand) d. Hannah Green/Sarah Kemp (Australia), 3 and 2
Hye-Jin Choi/In Gee Chun (Korea) d. Nasa Hataoka/Ayaka Furue (Japan), 2 and 1
Jin Young Ko/Hyo Joo Kim (Korea) d. Yuka Saso/Hinako Shibuno (Japan), 3 and 2
Ruoning Yin/Xiyu Lin (China) d. Bronte Law/Jodi Ewart Shadoff (England), 2 and 1
Alice Hewson/Liz Young (England) d. Yu Liu/Ruixin Liu (China), 1-up
Anna Nordqvist/Caroline Hedwall (Sweden) d. Lilia Vu/Nelly Koreada (United States) 1-up
Lexi Thompson/Danielle Kang vs. Madelene Sagstrom/Maja Stark (Sweden), draw

CHAMPIONS TOUR
$2-MILLION MITSUBISHI ELECTRIC CLASSIC
At Duluth, Ga.—Par 72
TPC Sugarloaf—6,987 yards
36-hole leaders

Stephen Ames	65-64—129	-15
Ken Tanigawa	66-66—132	-12
Miguel Angel Jimenez	67-66—133	-11
Y.E. Yang	66-68—134	-10
Brett Quigley	70-65—135	-9
David Toms	65-70—135	-9
Ernie Els	68-68—136	-8
Bernhard Langer	67-69—136	-8
Lee Janzen	66-71—137	-7
Timothy O'Neal	69-68—137	-7
Rod Pampling	66-71—137	-7
Steve Stricker	70-67—137	-7
Stuart Appleby	72-66—138	-6
Kris Blanks	70-68—138	-6
Robert Karlsson	70-68—138	-6
Colin Montgomerie	70-68—138	-6
Alex Cejka	70-69—139	-5
Harrison Frazar	70-69—139	-5
Jim Furyk	73-66—139	-5
Billy Mayfair	70-69—139	-5
Shane Bertsch	71-69—140	-4
Brian Gay	72-68—140	-4
Paul Goydos	67-73—140	-4
Rob Labritz	70-70—140	-4
Scott McCarron	71-69—140	-4
Kirk Triplett	73-67—140	-4
Billy Andrade	72-69—141	-3
K.J. Choi	69-72—141	-3
Ken Duke	69-72—141	-3
Steve Flesch	71-70—141	-3
John Huston	72-69—141	-3
Thongchai Jaidee	69-72—141	-3
Davis Love III	68-73—141	-3



Los Angeles Times
CALENDAR

ASCO TORN APART

Discord within the legendary East L.A. art group poses a threat to its legacy, as members wrangle over questions of ownership and what it means to make collective art. **E4**

Illustration by **Evan Solano** For The Times; photographs by Gary Ambrose, Bob Chamberlin, Cheryl A. Guerrero, Irfan Khan and Josie Norris / Los Angeles Times; David Butow and Carol Cheetham / For The Times

THE WONDER OF STARRING IN A SONDHEIM REVIVAL. **E2** • BOOKSTORE'S NEW LEASE, DRAG READINGS AND ALL. **E9**

> "I love that his shows don't spoon-feed the audience on how to feel."
>
> **BRITNEY COLEMAN**

SONDHEIM LIVES ON IN THEM

5 ACTORS STARRING IN REVIVALS REFLECT ON THEIR EXPERIENCES WITH THE LEGEND

BY ASHLEY LEE

"T*ell me your favorite Stephen Sondheim lyric."* ¶ The task stumped each of the actors. "I have a ton, but I'd have to really think about it to narrow it down to one," said Katie Rose Clarke. And Montego Glover asked, "Does 'all of them' qualify as an answer?" ¶ Annaleigh Ashford then shared a pick. "Stop worrying if your vision is new. Let others make that decision — they usually do. You keep moving on," she said, quoting the musical "Sunday in the Park With George." "I find that to be even more impactful as artists. It's like, don't listen to what anybody else says, because they're always gonna have an opinion anyway." ¶ The group nodded enthusiastically — all eyes are on them as they work on new visions of works by Sondheim, who died in late 2021. Ashford currently plays deadly pie shop owner Mrs. Lovett in the gothic "Sweeney Todd" on Broadway; Merle Dandridge stars as glamorous actor Desiree Armfeldt in the romantic web "A Little Night Music," running at the Pasadena Playhouse through May 28; and Glover, as the commanding but conflicted Witch, leads the national tour of the fairy-tale-based "Into the Woods" (which arrives at the Ahmanson Theatre in late June). ¶ Later this year, Clarke reprises her off-Broadway performance as devoted wife Beth in the reverse-chronological "Merrily We Roll Along" on Broadway; and Britney Coleman kicks off the national tour of "Company," as perennial singleton Bobbie in the gender-flipped Broadway production (which stops at the Pantages Theatre next summer).

The Times recently gathered these five actors for a discussion about the art of making art: what lessons they're discovering in texts they thought they already knew well, how they conquer their score's trickiest rhythms and emotional leaps, and whether these once-experimental works are resonating with today's audiences. The following conversation has been edited for clarity and length.

Do you remember your first time encountering a Sondheim work?

Ashford: I know it sounds strange, but one of the first songs I ever sang as an 8- or 9-year-old girl was "Everything's Coming Up Roses" [from "Gypsy"]. I remember, even as a little person, understanding that those lyrics were special and they told a story in a different way. As I got more familiar with his work, I learned from my theater community that Sondheim was *the* goal, and that if you get the opportunity to do Sondheim, you take it, no matter what time and space and place it is.

Glover: Mine was an undergrad class about the history of music theater. I remember thinking, "It doesn't sound like the other things we've been learning about." He doesn't write like other people; the structure, the subject matter is different. I felt a real shift, into something that felt closer to me. Then I got cast as Little Red [Riding Hood] in "Into the Woods," and I was so excited to be on my feet, working on a Sondheim piece for the first time.

Coleman: I also did "Into the Woods," in high school. I hadn't heard of Sondheim before, and got cast as the Baker's Wife. I remember hearing Joanna Gleason's incredible voice on the cast album and realizing that you don't have to put a hat on a hat on a hat, you don't have to add too much to these songs in order to communicate their truths. I 100% attribute that production to why I pursue this professionally today.

CAROLYN COLE Los Angeles Times

NEW visions of Sondheim works have hit the stage.

Dandridge: Of course, mine was also "Into the Woods" in high school. My choir director rolled out that big old TV with a thick VHS player to show us the PBS presentation, and then I got cast as the Witch, my first leading role. I absolutely fell in love with it. My music theory sensibilities were so piqued and I found myself so interested in this profound investigation into humanity. I honestly think that Sondheim was my first therapist. It sparked a fire in me to pursue this kind of work as a career.

Clarke: I was a college freshman when I auditioned for a production of "Company" — I didn't get cast, but I ended up assisting on the soundboard, so I watched the show over and over again. It was my first exposure to material like that, because my high school musicals were not that substantive, as far as the material goes, and even in college, it's still a little bit over our heads. I fell in love with Sondheim from watching the actors try to navigate that material every night.

I admit, I've had to grow into much of Sondheim's work. At this point in your life, what are you discovering about the character you play that you hadn't seen before?

Glover: This "Into the Woods" has some props and no set. It's very simple storytelling — I mean, the Wolf eats Little Red and it's literally a pillow under a quilt! It did not cost $10 million, it's not a heavy-tech element and it works beautifully because it allows what lives inside of actors to come forward. To my delight, things about the Witch that might have been lost on me five, 10, 20 years ago are now like bells ringing so loud and marvelous and unnerving and hopeful and sad — all of it, at the same time. It gets higher

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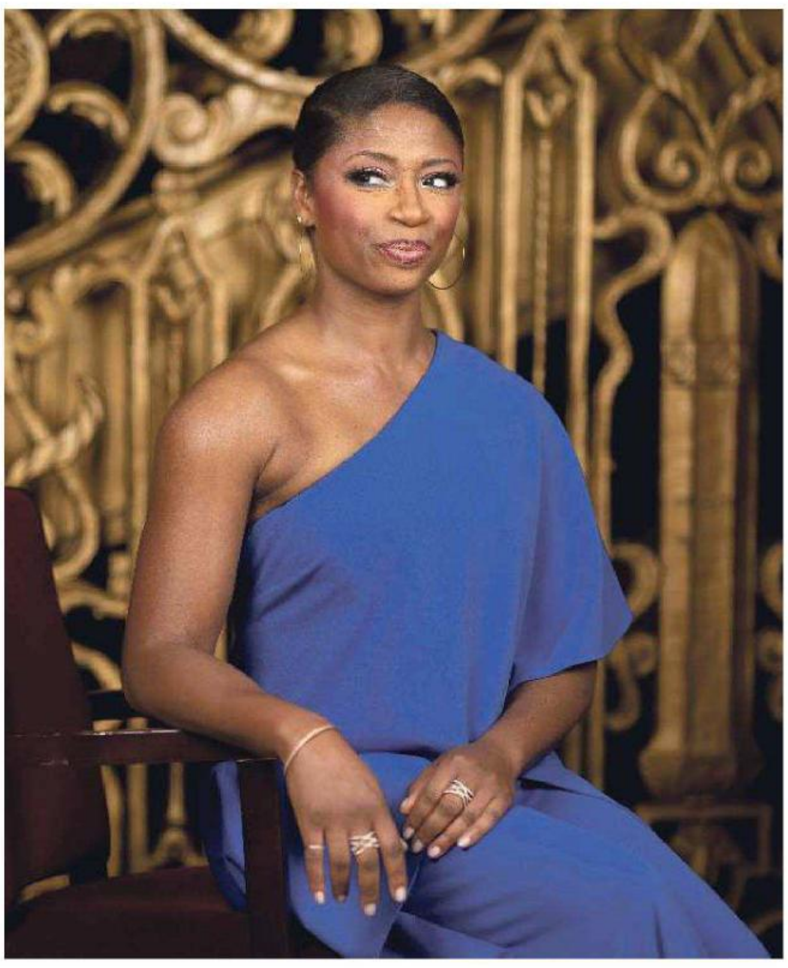
Sophie Park For The Times; Justin Jun Lee For The Times; Dania Maxwell Los Angeles Times; Christian K. Lee For The Times



> "Sondheim is for everyone — not just artists, not just Broadway, not just people in New York, but everyone."
>
> **MONTEGO GLOVER**

and wider and deeper, and it never stops. I'm learning so much about myself, my own skill set and just profound truths about life.

Dandridge: In some ways, I liken Sondheim to Shakespeare in that there's always something more in the text that maybe I missed or am hearing differently. I went into "A Little Night Music" thinking I knew it, and that *someday* I'll play Desiree. But here I am, suddenly old enough to play Desiree, and I am overwhelmingly surprised by how little I knew about the character and this piece. And when you put your voice and your spirit into it, it's a completely different animal. It's refreshing and wonderful — Desiree is teaching me, healing me and giving me so much joy.

Clarke: This is my first time performing a Sondheim show. I love Beth [in "Merrily We Roll Along"] so much because she loves so selflessly and fiercely. She's a mother and she's experiencing extreme heartbreak and loss. I'm fundamentally a different person since becoming a mom; I approach situations a little bit differently now and I think about things a little bit differently. I know I couldn't have approached Beth in the same way before having kids myself. It's exciting that we get to bring our own truth to these stories every night.

Coleman: Like Bobbie [in "Company"], I'll be turning 35 two months into the tour, and I don't have a ring on my finger! So I'm grateful for the 2 ½-hour-long therapy sessions, and that I will get to bring the country along with me. It's going to be an incredible privilege to perform "Being Alive" on a bare stage to 3,000-seat houses across the U.S., especially for someone who looks like me. I definitely didn't grow up seeing women who looked like me lead Sondheim shows, and seeing this panel, in particular, makes me very excited and emotional.

Ashford: It's like what Sondheim wrote in "Sunday in the Park With George." "Anything you do, let it come from you. Then it will be new. Give us more to see…" I try to remind myself that this is where I'm supposed to be at this very moment, and whatever comes to the forefront in my body and spirit is what [Mrs. Lovett in "Sweeney Todd"] will be. And I sometimes say a prayer, like, "Alright, Steve, I can't wait to do puzzles with you tonight," and do a puzzle in my dressing room. It's my little thank you to Steve because he loved puzzles, and definitely a reminder that you're the person doing this puzzle right now.

As performers inside these shows, what about Sondheim or these revivals do you wish other musical theater producers or creators would adopt more liberally?

Dandridge: Something that's sticking out to me in our conversation is how much in Sondheim is given to the artist for their interpretation. Britney, you touched on it — historically, the place of people of color in the Sondheim canon. So what on Earth is someone who looks like me doing in 1900s Sweden? I am Black and Korean, and in our production, my mother Madame Armfeldt has been cast as an Asian actress [Jodi Long] because, hey, there was a trade alliance between Sweden and Japan that would have come at the time period that Desiree and Fredrik might have fallen in love for the first time! There is space for everyone and their stories to be elucidated and celebrated in his work because it's our humanity and our sameness that's reflected in the text.

Coleman: Yeah. His work not only lets the actor have a moment for interpretation, but also lets the audience have a moment for interpretation. I love that his shows don't spoon-feed the audience on how to feel.

Ashford: His body of work for women is extraordinary. The two Sondheim roles I've done are "Sunday in the Park With George," originally created by Bernadette Peters, and "Sweeney Todd," originally created by Angela Lansbury. These are two big shows about a man that are crafted as a two-hander, with very strong, complicated, dynamic female characters who ultimately have more interesting arcs than the male characters. Maybe, because I played them, they were more interesting to me, but Steve always was interested in making sure that the female counterpoint was equal.

Glover: I feel like Stephen was one of those people who allowed his work to germinate and grow, and he was not in a hurry. I think that's where you can get into trouble and maybe don't do your best work. To anyone who is working on anything new right now: Trust your own writing. If you feel you need to gild the lily, then keep working.

Clarke: "Merrily" was one that he continued to work on and refine, because it's notoriously his biggest flop. And yet, it's so rich — you could take out any small piece of a song and there's richness just in that one little tiny nugget within the song. I hope artists always work toward making something more serving to the human experience, something that can actually speak to people and call them to something better.

You each have at least one iconic song of which devout theater fans anticipate your take. What's the most challenging part of that for you? For example, Annaleigh, where do you breathe in "By the Sea?"

Ashford: I know Steve would have had an opinion about that! I almost emailed him to ask him about little things like that, and I thought, "I'll wait to get those answers at our first reading." That ended up being the Monday after he passed away, which was heartbreaking. But I feel like he provides me answers through the text, through all of these women on all of these recordings, ladies who spent time with Steve while they were creating. It's lovely to have that tape and know that people have been doing this material for years.

Coleman: Bobbie has a whole journey in "Being Alive" that almost feels like it's on fast-forward: It starts off introspective and quiet, and the realization at the end is a big leap. Trying to make sense of that every night is the hardest part, but I'm in the midst of exploring it.

Dandridge: Again, I thought I knew "Send in the Clowns," but when I sat down to actually sing it, I was like, "I don't know this song at all!" And surprisingly, the song has never come out of me the same way twice, which is a different process for me because vocally, I've always been a planner. This song is messy and emotional, and the restraint of it is something that catches in my throat and arrests my spirit at times.

It's also extremely low, which strips me of any techniques or tricks and forces me to be extremely vulnerable and completely honest. I learned it was originally written in a higher key, so I spent some time singing it in that key and I'm still curious about it. But there's a reason it went into this low space, so I'm trusting him and honoring that choice.

Clarke: "Not a Day Goes By" first makes its appearance when Beth is getting a divorce, so it's a very broken moment. It was challenging, especially in the first rehearsals, to not give over to the emotional satisfaction of singing that song then, because with each new scene, there's a time jump and we have to start fresh as if what we just performed hasn't happened yet. Like Merle said, it's in keeping it simple and trusting this beautiful representation of complicated things.

Glover: Is it "Stay With Me" or "Witch's Lament" or "Last Midnight?" I'm still deciding which of the Witch's songs is *the* song because, for me, they're all connected and necessary to her underpinnings.

Not all Sondheim premieres were decorated hits. This time around, what do you notice about the audiences?

Ashford: I think Steve would've been so delighted in the volume of folks seeing his shows — people who have seen [previous Broadway productions of "Sweeney Todd"], but also, young people seeing it for the first time. That's what theater is supposed to be — communal, from the young to the old. And I'm thrilled when I hear gasps because they didn't know the ending; sometimes people shriek because it's so shocking to them.

Glover: On the road, I'm noticing that people coming to see the show don't really know it, but they get incredibly connected to it because it's this glorious vehicle of truth. I see husbands and wives looking at each other and having silent conversations as the Baker and his wife [share a scene]. I hear mothers exclaiming in exhaustion as Jack's mother is trying to explain something! So it's turning out that Sondheim is for everyone — not just artists, not just Broadway, not just people in New York, but everyone.

Coleman: "Company" allows the audience to have an opinion on Bobbie and all of these relationships around her. There are even moments when she checks in with the audience on this journey, like, "Are you thinking the same thing I'm thinking?" And I love the ending, after "Being Alive," when she comes back to this birthday cake with candles she's been trying to blow out for 2 ½ hours. She finally does, but you don't actually know what she wished for, and that's OK. That she made a decision is the achievement.

Dandridge: This all makes me think of that famous Chekhov quote: "The role of the artist is to ask questions, not answer them." One of my all-time favorite Sondheim shows is "Passion," which disturbed me so deeply in all the best ways. I think that's because I encountered it when I was first figuring out what it means to be in love. In investigating these questions, the answers are so vast and broad and nuanced because there are so many ways to interpret and learn from the way he presents these characters and their journeys.

Clarke: Yes, and that's what audiences are responding to. The overwhelming audience feedback that I get is that our show makes them think back on their own lives in new ways. It's exciting to see audiences respond so introspectively by taking it in and taking stock of their own experiences.

Last question: If you could play any role in any Sondheim show, what would it be?

Glover: Dot, "Sunday in the Park With George."

Dandridge: As a full-circle moment, because I played the Witch [in "Into the Woods"] when I was 16, I think I have to do it again.

Clarke: Honestly, any role I could score, I would absolutely jump at the chance to do.

Ashford: I've always loved the stripper section of "Gypsy." I'd like to play Electra, but when I'm 80. I want to almost be naked onstage in a way that makes people very uncomfortable and question how they feel about age and their body. Maybe my walker can light up.

Coleman: I think I still have a hot second to play Louise [in "Gypsy"].

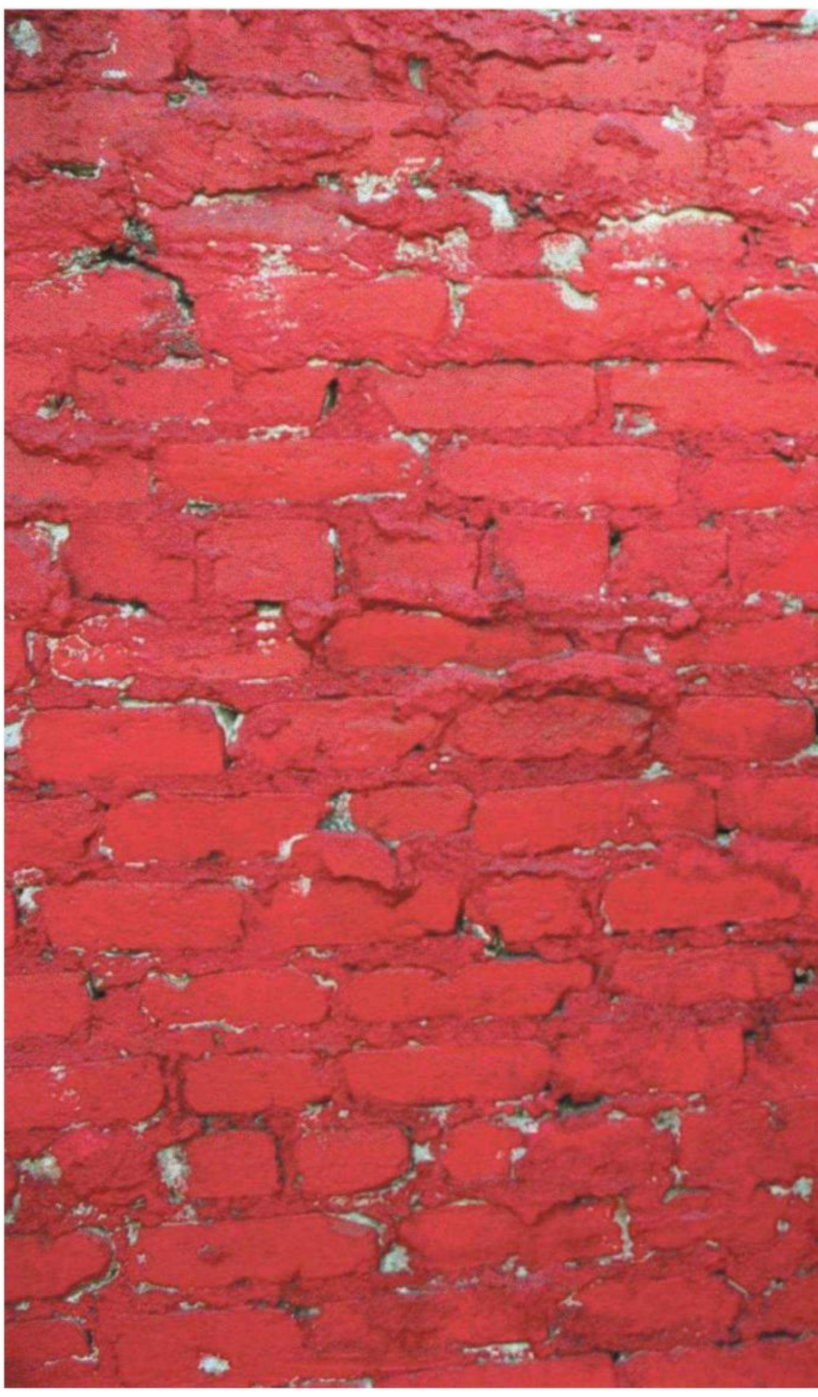
Ashford: We could all do "Follies" together in another 40 years. Talk about a plethora of women's roles!

Dandridge: I'm gonna hold you to that, Annaleigh!

Glover: Yes, we're doing that.

A fractious debate over Asco's legacy

EAST L.A. GROUP REDEFINED MEANING OF CHICANO ART IN THE '70S. NOW, CONFLICT THREATENS THE FUTURE OF THE WORK.



CAROLINA A. MIRANDA
COLUMNIST

IN APRIL 1999, artists Harry Gamboa Jr. and Glugio Nicandro — better known as Gronk — sat down for an interview with a historian from the Smithsonian's Archives of American Art to talk about the legacy of Asco, the East Los Angeles art group they helped found in the early 1970s. It was an amicable, rambling discussion, but parts of it now read like a harbinger of trouble ahead. ¶ Asco was known for its glam looks and outrageous conceptual antics and for redefining what Chicano art could be. The members' most legendary act: tagging the facade of the Los Angeles County Museum of Art with their names in 1972, then claiming the entire museum as a work of Chicano art. In Gamboa's famous photograph of that piece, "Spray Paint LACMA," Asco member Patssi Valdez, in a red blouse and studded jeans, stands casually over the graffiti, which also bears the tag of the group's fourth member, Willie Herrón III. ¶ Asked by historian Jeffrey Rangel whether it was possible for Asco members to create an authoritative historical record of a group saturated in myth, Gamboa responded: "You'll find that you can show everyone the same ink blot and we all see it a different way. And you know, some of us laugh; some of us find it to be a very beautiful picture; some of us get insulted and the rest of us will cry." ¶ That's a poetic way of putting it. Perhaps the only thing Asco's members will ever agree on is that they disagree.

Those members are legendarily acrimonious. Their squabbles were the subject of a 2007 report in LA Weekly by Daniel Hernandez (now The Times' food editor), who wrote that Asco "should be as famous for its interpersonal meltdowns as for its conceptual breakthroughs." As one L.A. artist I spoke with recently put it: "Asco *invented* the artist fight."

But in recent months, the discord has reached a new crescendo. And it's no light matter of art gossip: The latest disputes could affect how Asco's work is displayed and how its story is ultimately told.

To get to the root of the conflict, consider a single image from the mid-1970s: "Limitations Beyond My Control," which shows Valdez striking a balletic pose in a downtown tunnel with dancer Billy Starr; it's currently on view in an exhibition at the Hammer Museum. The photo first surfaced there in the 2017 show "Radical Women: Latin American Art: 1960-85," after which the museum acquired it. It appears under Valdez's name, which Gamboa says violates his copyright, since he is the owner of the image. Valdez counters that Asco members historically shared their imagery and that he is credited as photographer. "Mail art, business cards — there was never an issue," she says, "because it's our work."

Moreover, Valdez notes that the piece is an archival poster from the '70s that she previously exhibited under her name. Gamboa counters that it was not presented under her name alone. As a result of the conflict, the Hammer withdrew it from advertisements, although a large wall vinyl of "Limitations" still greets visitors to the show.

Other photographers took pictures of Asco's flamboyant actions, but the majority and the most iconic images were taken by Gamboa, and it is he who has historically controlled dissemination of the group's imagery (and presumably most of the sales). Since at least the 1980s, publications have attributed the work to Asco, while copyright has been held by Gamboa. This is how the work was generally credited in the catalog for its LACMA retrospective in 2011, "Asco: Elite of the Obscure, 1972-1987," the most comprehensive source of information.

But in recent years, Gamboa has begun to demand that the photos be attributed solely to him, along with a description that reads, "from the Asco era." "I would choose the locations," he told The Times in March. "I would set up the camera. I would basically inform that we needed to get dressed up in costume. I would select who would be in the photograph."

In an Instagram post that same month, Gamboa presented a different photograph of Valdez in the tunnel, one clearly taken during the same session, under the title, "Search and No Seizure." The post included a statement that his process entails approving "a selected single image while rejecting the other images as being outtakes." He also included a disclaimer asserting that "any participation in performance works does not imply co-authorship" and listed Valdez and Starr as "performers."

Annie Wells Los Angeles Times

(Gamboa, incidentally, dates the picture to 1974; Valdez has it as 1975, LACMA's catalog uses 1976; and an essay by scholar David E. James attributes it to 1978. This gets at another indisputable fact about Asco: trying to verify even the most basic information is like trying to catch smoke with your hands.)

Valdez says the group's work was not orchestrated by any one person. "There was no dictator," she tells me. "I would do something and you would add to it and you would add to it and then it became visually interesting, and then Harry would set up and snap the picture. It was very spontaneous."

She insists that she was a contributor in a shared work, not a performer in someone else's, "like a circus act."

Gronk concurs. "I see them as Asco works," he says. "To me, in a collaboration, you give up a little bit of yourself, and that to me is an important lesson that I learned from Asco."

Herrón declined to be interviewed for this story, stating briefly via text message: "I have no further comment on the labeling by the museums and publications not crediting Harry Gamboa Jr. as the photographer." He did not respond to a follow-up question about the shift in attribution.

Gamboa says he is correcting what many museum catalogs have gotten wrong for years. "The attribution to Asco was a curatorial decision," he says, "a unilateral curatorial and scholarship decision without consulting me whatsoever."

Rita Gonzalez, who co-curated the retrospective at LACMA, says the museum followed an established naming convention. By that time, Asco's work had appeared at the List Visual Arts Center at the Massachusetts Institute of Technology in 1987, the Centre Pompidou in 2006 and a previous LACMA exhibition, "Phantom Sightings: Art After the Chicano Movement," in 2008. Those exhibitions attributed the work to Asco and bore Gamboa's copyright. Gamboa did not raise any concerns at the time of the retrospective, Gonzalez wrote via email. "The naming convention (for the labels) is typically defined or corroborated in loan forms signed by the lenders, as was the case in our presentation."

Cecilia Fajardo-Hill, an independent curator who helped organize "Radical Women," says Gamboa is rewriting history.

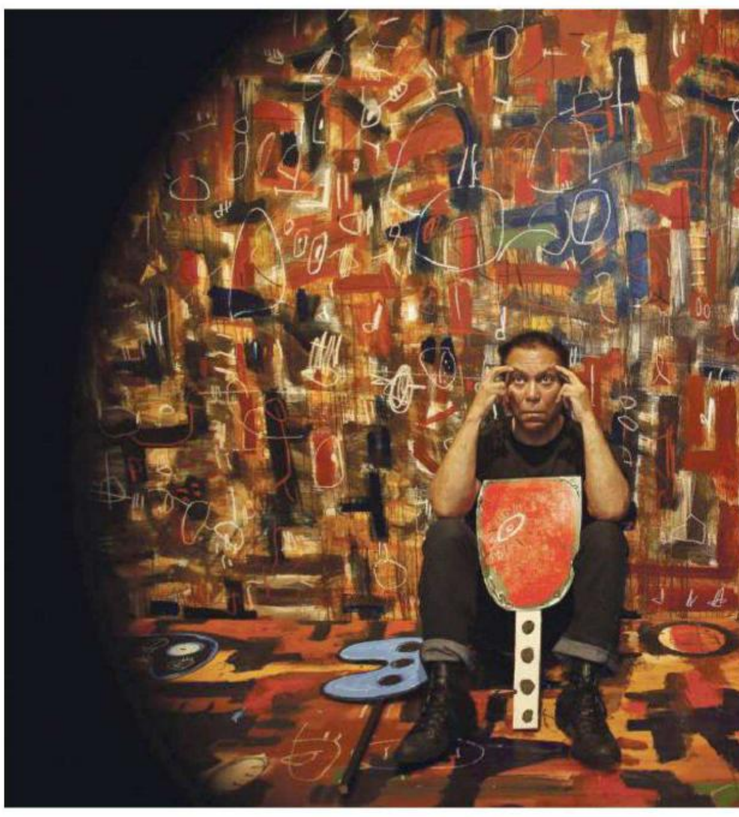
"This has gone too far," she says. "As a curator, I'm getting cornered into situations where the only way to get the work of Asco is to accept that it's not the work of Asco. It's participating in an erasure of four people that worked democratically, collaboratively. Harry Gamboa had the camera. He had ideas. But he was one of four."

Gamboa says it is Valdez and Fajardo-Hill (who is working on an exhibition of Valdez's photography) who are profiting from his work and engaging in revisionism by listing Valdez as sole author of early Asco works.

"This is a Patssi Valdez who was created through my male gaze in my 20s," he says. This was iconography, he adds, that didn't exist "unless it was in front of my camera. Patssi didn't walk around looking like that."

Valdez says the aesthetic she brought to the shoots was her own, cultivated through a long-running interest in fashion and film as well as formal training as a makeup artist. "If I was just this model or actress, do you think I'd be working for free all those hours?" she asks. "Where's my pay? Do you think I'm a big dummy? That's outrageous. I'm an artist."

Gronk stands with Valdez: "She wasn't a puppet. She was an individual who was creating, along with Harry, visual imagery."



WHO SHOULD control Asco's legacy? And who should have the right to use and potentially profit from the work?

The answers may be impossible to determine. For decades, Asco's images have been credited to Asco, with copyright to Gamboa, not by agreement but by circumstance.

When the four founding members got together in the early 1970s, they were barely out of Garfield High School.

Herrón was drawing attention for innovative murals, including a 1972 work in City Terrace whose design made it appear as if the surface of the building were crumbling. Valdez brought a glam aesthetic inspired by her interest in early silent film. Gronk was already low-key infamous for staging a surreal work of theater titled "Caca-Roaches Have No Friends" that featured drag performer Cyclona biting a phallic water balloon placed between another performer's legs. (Valdez, wearing plastic bags, inhabited the role of a giant mouth.) And there was Gamboa, a veteran of the school walkouts of 1968 and a witness to the 1970 Chicano Moratorium, a massive anti-Vietnam War rally marred by police violence — an event that inspired him to pursue photography.

Asco struck Los Angeles like an errant comet. Members shaved their eyebrows, staged a surreal dinner party in a traffic

CAROL CHEETHAM For The Times

JUANITO HOLANDEZ For The Times

ASCO'S founding members: Harry Gamboa Jr., clockwise from top, in 1994; Willie Herrón III in 2000; Glugio Nicandro (a.k.a. Gronk) in 2016; and Patssi Valdez in 1999.

GENARO MOLINA Los Angeles Times

median and made an appearance in French director Agnès Vardas' 1981 film "Mur Murs." Their work was a combination of absurdist theatrics, gender-bending style and a take-no-prisoners approach that was as critical of Chicano exclusion as it was of Chicano dogma. Asco was Dada meets Ziggy Stardust in the streets of East Los Angeles — the artists' bizarre and sublime actions recorded by Gamboa, who used Ektachrome slide film to give the imagery a cinematic cast.

"It is part of this fabricating of things that are more fabulous, more glamorous than they could have ever been, given the resources they had," says C. Ondine Chavoya, who served as co-curator of the LACMA retrospective. "It was all about maximizing impact through the most meager of means."

Friction, it seems, was an essential ingredient. In a 1991 essay, Gamboa wrote that "individual and group appearances shifted according to indefinable moods, family problems, love interests, instant boredom, availability of materials, lack of sleep, and desire to maintain their personal identities in tact." In that essay, which appeared in his collection "Urban Exile," Gamboa hints at troubles beginning as early as 1974.

Examining some of the group's now iconic pieces — "Spray Paint LACMA" and "Decoy Gang War Victim," a haunting 1974 image that shows Gronk lying in the middle of a street surrounded by flares — it can be easy to forget that the artists were in their early 20s. Which explains why they were likely less preoccupied with questions of attribution than in what they were going to do next.

Asco was never the sort to take votes or adhere to a manifesto like Los Four, another prominent Chicano group of the era. By most accounts — including oral histories, scholarly essays and nearly two dozen interviews conducted by The Times for this story — its artistic process in the early days was freewheeling. Ideas were brainstormed in either Valdez's or Herrón's garage, images were generated and then transformed into objects such as photographs and mail art. LACMA's catalog even includes a matchbook, bearing an image of Gamboa and Valdez, used to advertise the Montebello hair salon owned by Valdez's mother.

Collaborators came in and out of the group, including Humberto Sandoval, who participated in many key works. As the years passed, the lineup evolved. In 1982, Valdez departed to attend art school and Herrón to pursue music. Gronk and Gamboa remained, working with a shifting group of artists during a period some describe as "Asco II." (For the this story, I've focused exclusively on Asco I, 1972-82).

Asco's final happening took place in spring 1987, after which the group was over for good. In a letter typewritten in red ink, Gamboa expressed his anger at seven members of Asco II (including Gronk) over unprofessional behavior. (It wasn't permanent. On the list are at least two artists who have remained friends with Gamboa, as well as muralist Barbara Carrasco, whom he ultimately married.)

For a time, Asco's visibility faded. Gamboa went on to other photographic projects (among them a portrait series on Chicano men), as well as a teaching career (he is currently on the faculty at the California Institute of the Arts). Valdez turned her attention to painting; Gronk became a painter and a set designer; Herrón, a musician and mural restorer.

In the 21st century, however, Asco came roaring back — most notably through the LACMA retrospective, which generated a front page cover in Artforum and a feature in the New York Times. (At the time, I profiled the group for Public Radio International, interviewing the four separately because they would not come together as a group.) The show lighted a fire, making Asco popular with a younger generation of Latino conceptual artists hungry for role models who weren't white Western canon. And it led museums to acquire the work.

The LACMA show also lighted a fire under long simmering conflicts. Isolated skirmishes coalesced into trench warfare. At stake, certainly, is money — although likely not much; while Asco may be intellectual darlings, they are not necessarily art market stars. More significant, it seems, is control, especially at a time when the artists, now in their 70s, are in legacy-building mode.

Gamboa, who has perhaps been the most devoted to tending the Asco flame, says his intentions are "to make it very clear to institutions that if they want to use the work, they should double-check with me." Valdez, who was central to a lot of Asco's early imagery, says she feels "exploited" by an arrangement in which her image is distributed with zero say. "That's 10 years of my work," she says, "and for someone to say it's just theirs is appalling."

Gronk says he recognizes the skill Gamboa brought to the photography. "If you look at his camera work, it's pristine in many ways," he says. But the iconic images emerged as the result of group collaboration. "I'm not claiming to invent Asco," says Gronk. "But I was a participant in that group, and I contributed a lot to it."

Asco's work thrived when no one was looking. Now that the group is being hailed in high art circles, personal animosities threaten the future of the work itself. Which means the legacy of artistic rebels could now hang on the letter of the law.

UNDER U.S. copyright law, a joint work is created by multiple authors who intend to merge their contributions into a unitary piece of art.

Valdez and Gronk say they've always seen Asco's work as belonging to the group. Gamboa says that that was never the case. "It was never intended that this authorship is shared with everyone," he says. "It's my image, through my eye and my decision to snap the picture at the critical moment."

Many of Asco's images were conceptual in nature, staged for the camera. The group, for example, created faux film stills called "No Movies" that predate Cindy Sherman's "Untitled Film Stills" by several years. These include the images of Valdez in the tunnel as well as "Decoy Gang War Victim," the picture that ultimately graced the cover of Artforum.

Was it Gamboa's intent, back in the '70s, to be a co-creator of a larger group work? Was he documenting a performance that was external to him? Was he directing the work as auteur? The answers to these questions would affect the nature of authorship and copyright. And the problem with that is that just about every detail of Asco's work has been stewing in lore built up over half a century.

Gronk and Valdez say images often came before the narratives — an idea echoed by Herrón in an interview I conducted with him in 2011. "A lot of artists, it's difficult for them to work that way," he told me then. "They really have to sit down and think about what they're doing. ... We did the opposite. We did it first and then we figured out, what the heck did we just do?"

That narrative slipperiness, and the mythology around it, doesn't take away from larger truths Asco sought very deliberately to elucidate about inequality, police brutality and the lockout of Chicanos from mainstream institutions. But to try to ascertain how individual works were conceived is to fall down a rabbit hole of he-said / she-said, since oftentimes, the only people in the room were the four original members.

On "Decoy Gang War Victim," which was essentially a faux crime scene, Gamboa says he "conducted research into the Mercury-vapor lamps that emitted a certain blueish glow," chose the site, laid out the flares and then asked Gronk to pose. Gronk's version of events is completely different. "None of that happened," he says. The idea, he adds, emerged spontaneously after he spied the flares on the street as they drove past. "I popped out of the car, ran over there, got the shot and then we were gone."

Sandoval, who was present for key works and remembers his time with Asco very fondly, was loathe to commit to any particular version of events. He saw Gamboa and Gronk as the group's intellectual architects, but adds that it has all become blurry with time: "Everybody was doing something. Patssi was doing something. I was doing something. And nobody was signing off on releases."

Three intellectual property attorneys I consulted with for this story said Asco presents a challenging case.

Generally, copyright goes to a photographer or videographer, says M.J. Bogatin, a partner at Bogatin, Corman & Gold in Oakland who is also an attorney for California Lawyers for the Arts. But "if the photographer has admitted somewhere that this was done with mutual intention to belong to the group, then the group might well prevail on a claim that they all share the copyright." In that case, Asco members could be entitled to make derivative works (such as Valdez's poster at the Hammer).

Ultimately, however, the onus to prove mutual intention would rest with Valdez, Gronk and Herrón. Gamboa states that he did not set out to create a joint work. The other members of Asco, to win in court, would need to present evidence that Gamboa once felt differently.

Margit Livingston, a professor at DePaul University who focuses on copyright law, says the photography could be seen as a way of copyrighting a larger performance: "So you'd say the photographer in that situation is operating as the agent of the group in fixing the work into a tangible medium so it can be copyrighted." But that would depend on the nature of the performance and whether it was copyrightable, or whether the photographer served as documentarian or director.

Complicating things is the way the photography was employed in the '70s. Both Gronk and Valdez say Gamboa often supplied them with slides or negatives to create other works, such as mail art. This, says Amelia Brankov, chair of the Art Law Committee of the New York City Bar Assn., could be interpreted as an "implied license" by the photographer, setting precedent for their future use.

Valdez and Gronk say Gamboa gave them each a set of slides of Asco's work after the group's dissolution; Gamboa says they were lent and never returned — noting that to give someone slides doesn't imply that you are giving them copyright. He also says he registered the images for copyright, but he can't recall when.

Searches of two copyright databases did not turn up registrations under either Gamboa or Asco. If they were registered under another name, Gamboa says he doesn't recall. "You're asking a question," he says, "from half a century ago." (Digital searches could be incomplete because registrations were maintained in card catalogs in the 1970s.) Notably, Gamboa has never taken legal action to defend his copyright claim.

Without written agreements — Asco has never had one — or a legal paper trail, sorting out questions of authorship would be labyrinthine. "Documents disappear, memories fade and people misremember things," says Brankov. "And that's why you have statutes of limitation. ... And courts are so bogged down that a judge would probably say: 'Try to sort it out.' "

All the attorneys I spoke with urged mediation. Otherwise, says Bogatin, "it will be a lose-lose-lose-lose proposition." California Lawyers for the Arts, he notes, offers such a service. Valdez and Gronk said they are open to the idea; Gamboa, however, is not.

OVER THE LAST few years, Asco's conflicts have played out privately. When an Asco work that is not of Gamboa's provenance pops up in a museum, he will reach out to curators to assert his copyright claim. (I have been copied on some of these missives.) This happened in 2017, when Valdez used an Asco image of herself in a two-artist show at the Millard Sheets Art Center in Pomona, and again last year, in a group show at the Museum of Latin American Art in Long Beach. Like the Hammer impasse, these disputes have been mediated by curators. Gamboa, for reasons he declines to discuss, will not reach out to Valdez directly.

But the conflict has begun to spill out onto social media, and some art world insiders have noticed the fluctuating attributions. The Smithsonian Institution and the Whitney Museum of American Art both credit Asco for the work, while noting that Gamboa holds copyright. The Getty Museum gives sole authorship to Gamboa, but copyright to Gamboa and Asco, and the Museum of Contemporary Art Los Angeles, which currently has three Asco photographs on display, gives attribution and copyright to Gamboa, although Asco and its members are mentioned in the wall text.

Photographer Louis Jacinto, who became acquainted with Asco in the '70s, recently posted a selfie to Facebook with the caption: "Mislabeled photos at MOCA Los Angeles. Should read Asco photographs." In an emailed statement, a representative for MOCA stated, "In light of ever-evolving discussions around best practices for attribution of collective artworks, and with ongoing discourse and research, the museum is taking the opportunity to review the best way to honor the collaborative structure of Asco in artwork attribution."

Artist and scholar Amalia Mesa-Bains, who is at work on a book about Valdez, says she believes that Asco's works were collectively made and that conflicts over credit could make museums "hesitate in acquiring important works because they live and die by provenance."

She says the conflict has other repercussions. "What makes me really sad is that the Chicano movement has a history of collaborative groups," she says — such as the Royal Chicano Air Force out of Sacramento. "That was so important. ... So when you end up years later tearing it apart in this way, it doesn't just hurt the people involved, it hurts the values of our movement."

In April, I attended the opening night party of a pop-up exhibition in the Los Angeles Arts District that displayed art by Asco members alongside the work of younger Latinx artists. As a presenter hailed "collaboration" from a small stage, Gamboa stood in the gallery while Valdez lingered just beyond the doorway; Gronk and Herrón were nowhere to be seen. The Asco works on view were credited solely to Gamboa.

It made me recall an essay Gamboa wrote in 1994 about the trouble with trying to present a definitive history of Asco. "The tangible evidence that remains of Asco is supported by hearsay and conflicting memories of plausible events," he wrote then. "The works of Asco were often created in transitory or easily degradable materials that crumble at the slightest prodding and fade quickly upon exposure to any glimmer of hope."

Here's hoping that's not the case.

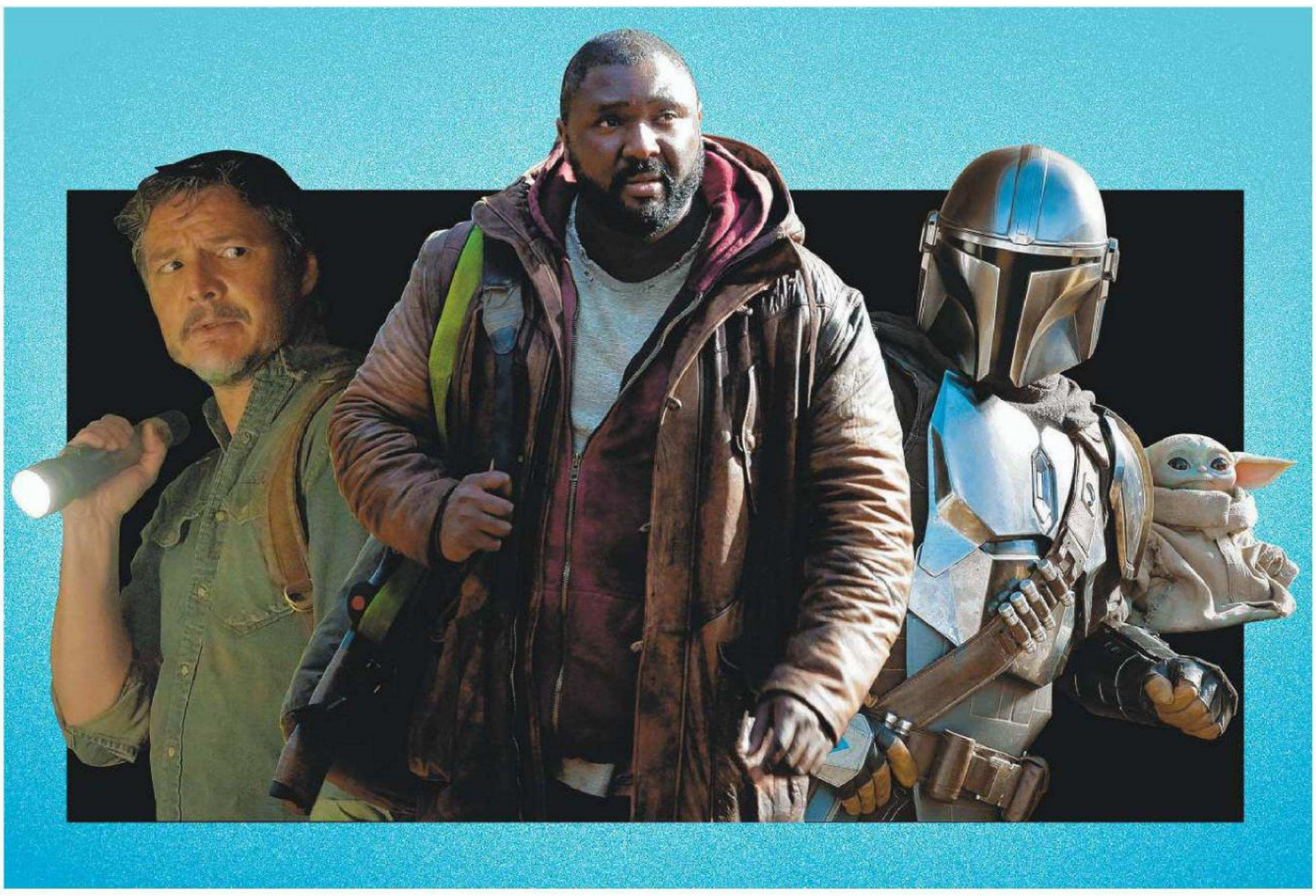


Photo illustration by L.A. Times. Photographs by Liane Hentscher HBO; Kirsty Griffin Warner Bros. Entertainment Inc.; Disney+

COMMENTARY

BRUTALLY VIOLENT, YES. BUT ALSO NURTURING

WHY WE CAN'T GET ENOUGH OF THE GRUFF TV DAD

BY TRACY BROWN

"Sweet Tooth" is the story of a very special deer-human hybrid boy and the gruff Big Man who will do anything to protect him.

In the second season of Netflix's post-apocalyptic fantasy series, young Gus (Christian Convery) has been captured by a narcissistic warlord who hunts hybrid kids. But neither a gunshot wound, nor having to make morally questionable decisions or even a well-stocked army is going to keep Tommy Jepperd (Nonso Anozie) away.

Their dynamic is one that has become increasingly prominent on TV since "Sweet Tooth" first premiered in 2021. Based on the DC comic book series of the same name, the story is set in a world where a mysterious plague has ravaged humanity.

Jepperd is introduced as a bit of a lone wolf whose emotional distance is at least in part due to his tragic past. He starts off as Gus' reluctant chaperone on a cross-country journey only to eventually grow fiercely protective of "his kid." It's eventually revealed that Gus is unlike other hybrid kids, and he might be the key to a cure to the deadly sickness that has wiped out much of the world.

It's a type of odd couple pairing that allows for Jepperd to be brutally violent — he's a capable gunslinger and a savage brawler — while eventually showing glimpses of a softer, more nurturing side.

He's by no means tender, but Jepperd is protective and tries to teach Gus lessons that will help him survive. Jepperd both reinforces and subverts traditional expectations of masculinity and fatherhood.

The "Sweet Tooth" setup might sound familiar to those who have watched HBO's "The Last of Us." In that post-apocalyptic drama, a mysterious fungal outbreak has decimated humanity. A series of events leads to the rough-around-the-edges Joel (Pedro Pascal) becoming the reluctant chaperone of Ellie (Bella Ramsey), a tough teen who has survived her own share of tragedy, on a cross-country journey. The Season 1 finale saw Joel — whose daughter was killed during the chaos of the outbreak — wipe out an entire militia base in order to keep Ellie alive.

And "The Last of Us" is often compared to

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1:00 4:00 7:10

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WHAT'S LOVE GOT TO DO WITH IT? PG-13
1:20 4:10 7:10
POLITE SOCIETY PG-13
1:30 4:20 7:00
CARMEN R
1:00 4:00 7:10
SOMEWHERE IN QUEENS R
4:20 PM
WILD LIFE PG-13
4:30 PM
JOYLAND
1:10 7:00
SHOWING UP R
4:10 PM
ANXIOUS NATION
1:00 7:30

TOWN CENTER
17200 Ventura Blvd. Encino
WHAT'S LOVE GOT TO DO WITH IT? PG-13
1:00 4:10 7:10
ARE YOU THERE GOD? IT'S ME, MARGARET. PG-13
1:20 4:20 7:10
THOSE WHO REMAINED
1:30 7:30
CARMEN R
4:00 PM
CHEVALIER PG-13
4:30 PM
OTHER PEOPLE'S CHILDREN
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SOMEWHERE IN QUEENS R
1:10 7:20
R.M.N.
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NEWHALL
22500 Lyons Ave. Santa Clarita
BOOK CLUB: THE NEXT CHAPTER - EARLY ACCESS EVENT PG-13
1:00 PM
GUARDIANS OF THE GALAXY VOL. 3 PG-13
12:50 4:10 7:30
LOVE AGAIN PG-13
1:10 4:00 7:00
WHAT'S LOVE GOT TO DO WITH IT? PG-13
7:20 PM
ARE YOU THERE GOD? IT'S ME, MARGARET. PG-13
1:30 4:30 7:10
BIG GEORGE FOREMAN PG-13
1:00 4:05 7:10
POLITE SOCIETY PG-13
1:30 PM
EVIL DEAD RISE R
1:20 4:20 7:00
AIR R
4:30 PM
THE SUPER MARIO BROS. MOVIE PG
12:50 3:00 5:15 7:30

GLENDALE
207 N. Maryland Ave Glendale
GUARDIANS OF THE GALAXY VOL. 3 PG-13
12:50 4:10 7:30
WHAT'S LOVE GOT TO DO WITH IT? PG-13
4:40 PM
POLITE SOCIETY PG-13
4:00 PM
BEAU IS AFRAID R
12:55 6:45
CARMEN R
1:20 7:10
HOW TO BLOW UP A PIPELINE R
4:30 PM
JOYLAND
1:00 7:20
SHOWING UP R
1:30 7:20
DE HUMANI CORPORIS FABRICA
4:20 PM

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5240 Lankershim Blvd. No. Hollywood
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GUARDIANS OF THE GALAXY VOL. 3 PG-13
12:50 4:10 7:30
LAND OF GOLD
1:20 4:20 7:10
ONE RANGER R
1:30 4:30 7:20
WHAT'S LOVE GOT TO DO WITH IT? PG-13
4:00 PM
ARE YOU THERE GOD? IT'S ME, MARGARET. PG-13
1:20 4:20 7:20
POLITE SOCIETY PG-13
1:10 7:00
BEAU IS AFRAID R
7:00 PM
SHORT FILM PROGRAM NR
STADIUM SEATING;
12:00 2:00 4:00 6:00 8:00

CLAREMONT
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another Pascal-led show, “The Mandalorian.” The Disney+ “Star Wars” series follows the adventures of a bounty hunter of few words and his special young ward, Grogu. Though the only plague involved in “The Mandalorian” (so far) is the persistence of an overthrown fascist regime, Din Djarin (Pascal) similarly evolves from Grogu’s reluctant travel companion into a fiercely protective dad. The Season 3 finale of “The Mandalorian” even makes it official: Grogu is formally adopted and becomes Din Grogu.

These gruff, protective TV dads are a stark contrast to one of the most pervasive archetypes of the medium: the lovably incompetent dads most often seen in sitcoms. These sitcom dads are inept man children who can’t be expected to do much other than drink with buddies and watch TV — but they generally care about their kids and somehow scrape by on their charm (and an incredibly patient spouse).

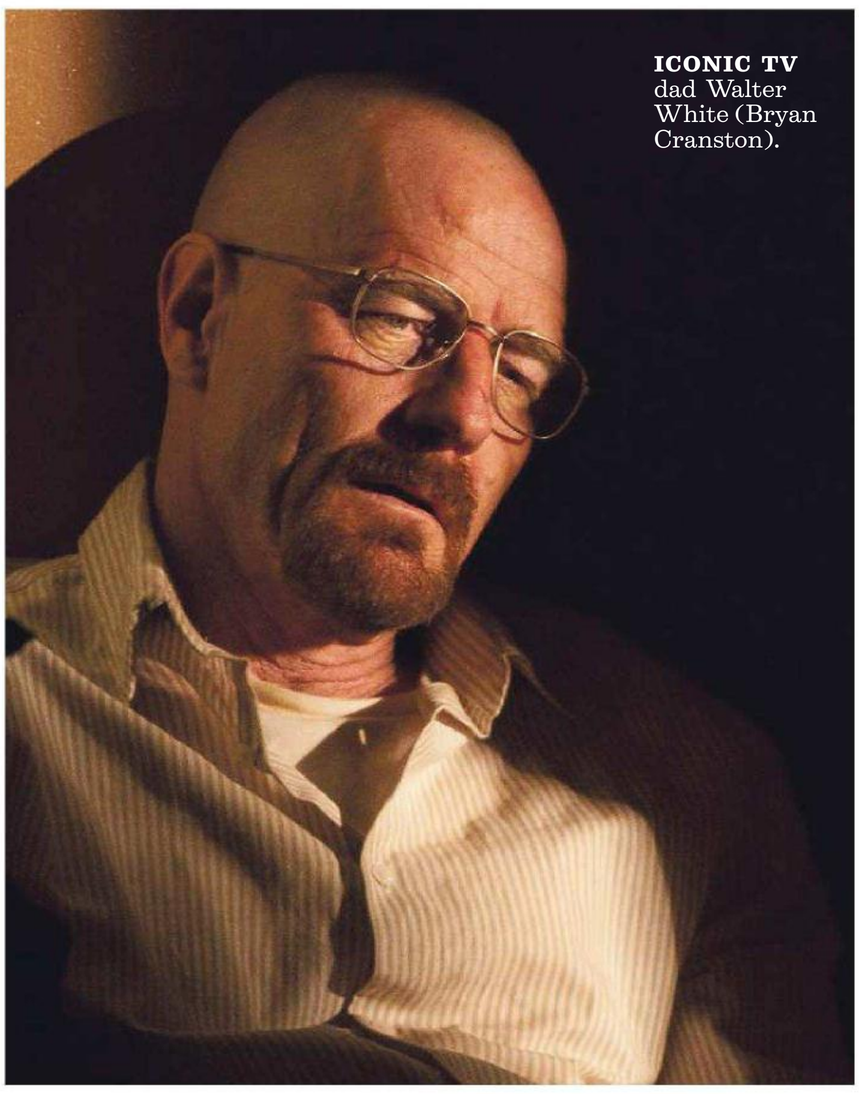
Though there are many variations, the most recognizable dad of this mold is Homer, the patriarch on “The Simpsons.” These dads also subvert what is traditionally associated with masculinity and fatherhood, just not in any aspirational way.

Television, of course, is a reflection of our times. The inept sitcom dads came about in an era when society was increasingly pushing back against the traditional father figure idealized in “the good ol’ days”: the dependable breadwinner with a solid moral center and a sense of duty who tends to be firm with his children.

Now the pendulum appears to be swinging back from these “soft” TV dads. There is the cunning, egocentric, ambitious, successful patriarch like Logan Roy (R.I.P.) in “Succession,” who is far from an ideal father. Others like TywinLannister in “Game of Thrones” and even George Bluth Sr. in “Arrested Development” appear cut from a similar cloth. There are also the TV dads willing to do whatever it takes to support their family, like Walter White in “Breaking Bad,” who eventually gets so deep into the drug business, he does more harm than good.

But among the most popular alternatives lately on TV appears to be the capable gruff loner turned surrogate dads like Jepperd, Joel and Din Djarin. These dads are hypermasculine and capable not only of extreme violence, but also of protecting and providing for their young charges. They are nurturing and vulnerable because they care for their kids, but that doesn’t take away from their brutish masculinity. They are almost a counterpart to the “badass women” — fighters who protect the vulnerable — in film and TV who are only as tough and formidable as they are (conventionally) sexually desirable. So these dads may be subversive, but they also perpetuate some problematic stereotypes.

These father figures are not a new phenomenon — there have been shades of the type in movies (2019’s “Logan”), books (“The Witcher” and “Lone Wolf and Cub”) and games (“The Last of Us” and “God of War”). These stories likely have a wide appeal because it allows the audience to relate to the protector dad or the child.



ICONIC TV dad Walter White (Bryan Cranston).

GREGORY PETERS AMC

But these gruff protector dads have become increasingly resonant on TV at a time when the idea of protecting children has become more politicized than ever. Right-wing politicians and activists, including conservative parents, are on a crusade, as they see it, to protect children by banning books by and about people of color or those that involve LGBTQ+ people and storylines. They demand that educators steer clear from teaching history that accurately acknowledges America’s legacy of racism and white supremacy. Not to mention the anti-LGBTQ+ legislation being passed or proposed by state legislatures that targets queer and trans people, including kids.

> These gruff protector dads have become increasingly resonant on TV at a time when the idea of protecting children has become more politicized than ever.

Authoritarian forces are also in play in “The Last of Us,” “The Mandalorian” and “Sweet Tooth.” The first step of Joel and Ellie’s journey involves breaking out of a quarantine zone controlled by an oppressive militarized government. The Mandalorian has had to rescue Grogu from operatives trying to restore the power of the fallen, fascist Empire more than once. And Jepperd, who once worked as a hunter for a despotic militia, is desperate to rescue Gus (and his fellow hybrid kids) from his former boss.

Parents on either side of the political spectrum can likely understand the impulse to protect their child at all costs in a world that seems increasingly dangerous due to a pandemic, the prevalence of gun violence and aggressive proponents of extremist views. And children, especially those whose identities have become topics of debate rather than an aspect of their humanity, can probably use more protectors who see them as they are and will do whatever it takes to save them. These gruff TV dads both feel like who we want to be and who we want on our side.

The politics of these shows, though, can’t be ignored. Gus, Ellie and Grogu are all “different” and special in their respective shows. Gus is revealed to be the first hybrid kid and a miracle baby created in a lab. Ellie is the only person with immunity to the mutant fungus that caused a pandemic. Grogu is a youngling who is strong in the Force. They’re all of particular scientific interests for these reasons. And “Sweet Tooth” is especially resonant because Gus and the hybrid kids live in a world that hates or fears them just for being who they are.

But Gus, Ellie and Grogu are also just kids. They deserve to live as kids and not have to worry about hunters or morally suspect scientists or power-hungry warlords or the weight of saving the world. Their gruff protector dads each see them and love them as their kids — nothing more, nothing less. And that’s probably why we can’t help but love them right now.

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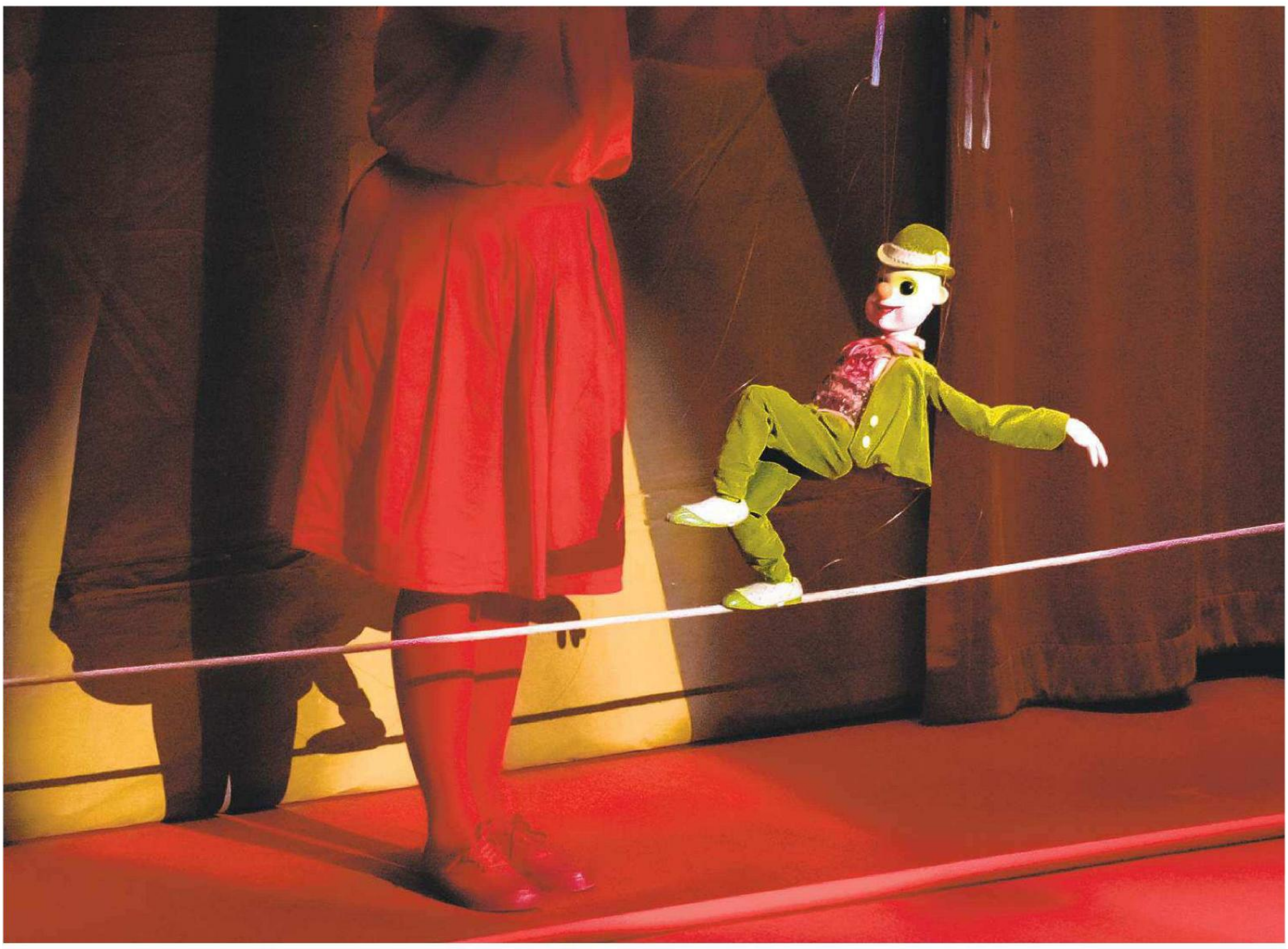
IN MEMORY OF MARIONETTE MASTER BOB BAKER, L.A. GATHERS TO ENJOY ITS PUPPET ARTISTS. IT'S AN OPPORTUNITY TO REFLECT ON THE HISTORY OF THOSE WHO MOVE AND AMUSE US.



Photographs from Bob Baker Marionette Theater

BY SCOTT FEINBLATT

BOB BAKER MARIONETTE THEATER has been an L.A. institution for 60 years. Although it was forced to move in 2019 from its original location in downtown L.A., which had been designated a historic landmark, its new site in Highland Park still draws full houses. Many of the parents who attend with their children are multigenerational Bob Baker fans who recall attending the lively puppet shows and eating the post-show ice cream treats when they were children. And although the theater is a special institution in L.A., it is only the tip of the iceberg of a sizable community of puppet theaters throughout Los Angeles, which in turn is a cross-section of the larger story of puppetry in America. Before the ninth celebration of Bob Baker Day, a free festival that took place April 30 at the 32-acre Los Angeles State Historic Park, prominent members of the local puppet scene spoke to The Times about Bob Baker Marionette Theater and the rich history of puppetry in Los Angeles.

Christine Papalexis, a former president of the L.A. Guild of Puppetry, explained that the group, which has around 200 members, started in 1956. "I think there were maybe 30 people [who] got together because they all loved puppetry. A lot of them were doing their own puppet shows, and they just wanted to be together and learn together. It was a club."

The little club of puppeteers exchanging ideas about their craft grew into the L.A. Guild of Puppetry, which is a charter of the Puppeteers of America, an institution born during the the Great Depression.

"Basically what happened in the '30s, as part of the arts program the WPA [Works Progress Administration], was that Roosevelt pumped a lot of money into the [arts]. ... There was a lot of money put into puppetry," Papalexis said. "And, because there was some money there, there was an educational aspect where [puppeteers] could advance the art of marionettes and then take it out to schools and libraries and all kinds of places where they could entertain people."

From this movement, one of the first puppet theaters to rise to prominence in Los Angeles was a hot spot principally run by three guys known as the Yale Puppeteers.

"The Yale Puppeteers came out and they did shows, first at Olvera Street, which also had a history of doing marionette theater, and then they opened this theater called the Turnabout Theater, on La Cienega [from 1941 through 1956]. ... Basically, it really appealed to Hollywood, so a lot of celebrities would go there, and they had celebrity marionettes," Papalexis continued. "You've probably seen that famous photo of Albert Einstein holding a marionette of himself. That was a marionette that those guys made at the Turnabout Theater."

Additional puppet theaters of note included Fairyland, which Papalexis recalled was in the San Fernando Valley. "I saw pictures of [former guild board member] Beth Fernandez in her 80s and showing pictures of [the theater's puppeteers] doing puppet shows; she had this big beehive hairdo and glamorous gown and stuff. I mean, it was a very glamorous kind of endeavor. It's funny; going back to the WPA days, men used to wear tuxedos when they were doing live shows in the '40s and '50s. And there were women that also did these marionette shows, and they would wear ball gowns to work marionettes. It was so fancy."

THERE WAS also Jim Gamble in the South Bay. He had a huge batch of people doing marionette shows, mostly for kids' birthday parties and school assemblies, which he performed until 2007 (he died in 2016 at age 78).

Papalexis also remembers a company called Mitchell Marionettes. "They had a stage coach kind of thing, and they would go around ... it was really cool. There's [Gary Jones], an older, African American puppeteer, who runs Blackstreet USA Puppet Theatre. [And there was] Steve Meltzer, who had this magical little theater [called Santa Monica Puppetry Center]. He was also president of the guild for a while."

And then, of course, there is Bob Baker Marionette Theater, which opened its doors in 1963 and is one of the longest-running puppet theaters in the U.S.

Papalexis started working at BBMT in the '80s, and in the early 2000s she became heavily involved with the guild. "At one point I became vice president; then I became president; and then I started producing puppet slams [one-off puppetry programs] in 2011 [when] we got a grant from Heather Henson's company, Handmade Puppet Dreams. She's the youngest of the Henson clan, and she's a huge supporter of puppetry ... she [sponsors] like 90 or 100 puppet slams all over the country."

Currently, Alex Evans is the executive director and head puppeteer at BBMT. Evans explained how he discovered the theater. "I went to school for film and photography, like many people in Los Angeles. [I was] super interested in stop-motion, and I was doing a semester in L.A. where I was supposed to intern on a film set, but I googled 'Los Angeles puppets' and Bob Baker came up."

Before that, Evans didn't think much about marionettes. But when he saw a show at Bob Baker's theater back in 2007 he was floored. I was like, 'Oh, wow, this is what you can do with puppets?' And just the whole space of Bob Baker and the history and connection to L.A. captivated me."

Although eviction from the original location was heartbreaking to everyone who loved the space, BBMT has been thriving in its new location in Highland Park. "There was such history there; like every little fiber of dust on the wall meant so much to everybody," Evans said. "But in the new space, frankly, it's shocking how quickly it just felt like Bob Baker, and the theater we're in now is a hundred-year-old vaudeville theater. So, instead of feeling like we're losing history, it felt like we gained a hundred years of new history with the new building, and the neighborhood in Highland Park is incredible."

PUPPETEERS of Bob Baker Marionette Theater in their new Highland Park digs, top and above from left: executive director Alex Evans, Ceylon Baginski, Esty Bharier, Nic Cowan and Karina De La Cruz. "People love it," says Evans of the shows.

Currently, BBMT maintains a steady supply of puppeteers and crowds. "Every time we hire a puppeteer, we line the block with people that want to do it and be a part of it. We're kind of racing to develop better educational programs to help teach people puppetry," Evans said.

The demand for the art form has grown tenfold. In January, which is [usually] a slow time, the theater added more shows that all sold out. "People love it; people eat it up," Evans said. "At Bob Baker, we try and find this ground where it's accessible to all, so both puppet lovers and people who really have a deep respect for the art form can have a lot of takeaway."

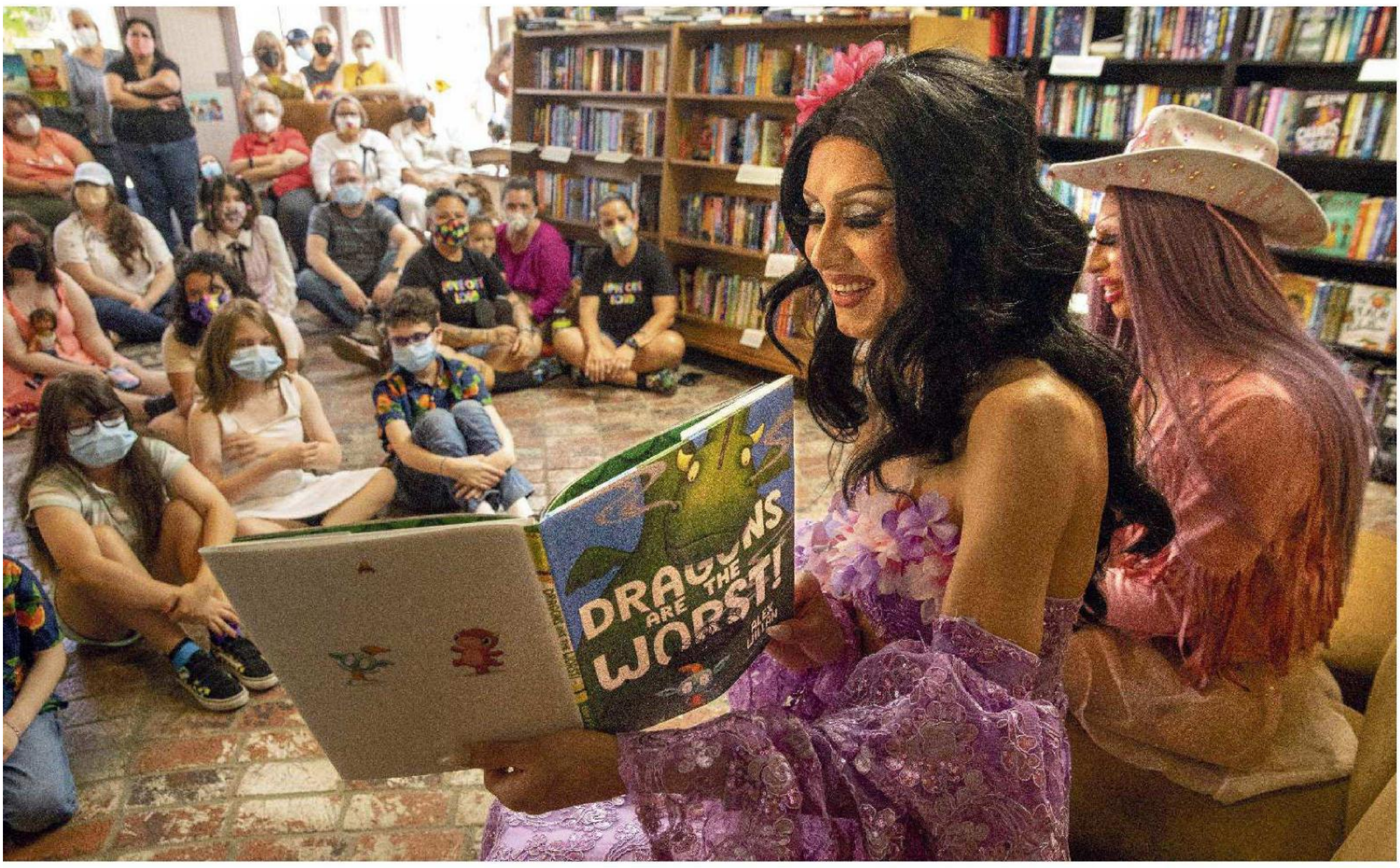
Bob Baker Day started in 2015 as a commemoration of Baker, who passed away the previous year. The all-day event serves as a way to celebrate both Baker's birthday and his legacy; it features puppetry, art and music. Last year, it attracted over 20,000 guests. This year's event featured grand marshal Pinocchio from Guillermo del Toro's Oscar-winning film "Pinocchio."

Additional guests included King Kukulele, Joe Selph & Rene's Marionettes, Pacific Opera Project, Randal Metz, Hollow Trees, Kate Miccuci, Marawa, Buster Balloon and Very Be Careful.

ADDITIONAL programming at BBMT is ongoing. Evans pointed out, "Every month we do a program called Schoolhouse Rocks, where it's like a rock 'n' roll band that plays music and the puppets come out and perform. [During] Halloween season, we do live reads of classic scary things like the Addams Family, Scooby-Doo, and fun things like that."

Meanwhile, Papalexis keeps her hands busy with guild programming, including an ongoing series of puppet slams, called "Puppetzilla." And the guild's current president, Rachel Burson, whom Papalexis said, "has been an amazing, dynamic president," has been organizing a monthly gathering of puppeteers, over coffee and donuts, for a casual exchange of ideas and puppet-related conversations, in a manner reminiscent of the earliest incarnations of the guild.

For more details about guild events, visit *laguildofpuppetry.org*, and for more information about BBMT events, visit *bobbakermarionettetheater.com*



Photographs by IRFAN KHAN Los Angeles Times

Show goes on at oasis of inclusion

CELLAR DOOR BOOKSTORE IN RIVERSIDE FINDS A NEW HOME FOR ITS COMMUNITY OF READERS AND ITS DRAG QUEEN STORY HOUR

BY JIREH DENG

IF YOU HAPPENED TO BE in Riverside on April 29, there was only one place you could go to properly celebrate Independent Bookstore Day: Cellar Door, the sole indie bookstore in the Inland Empire selling new titles for children and adults. If you pulled up into the lot that day, the first thing you would spot, even before the storefront, was a pair of pride flags — rainbow and trans-affirming blue, pink and white — rippling in a breeze carrying the faint sound of cheers. ¶ Cellar Door wasn't just celebrating the national indie bookshop holiday — it was holding its final drag queen story hour at the Canyon Crest Towne Centre, a location it had occupied since its founding 11 years ago. ¶ While protests against drag shows have escalated over the last year, drawing national headlines and even a statewide ban, this blue-state bookshop was facing a fight of its own. Cellar Door's owner, Linda Sherman-Nurick, received notice in January from the shopping center's management that her month-to-month lease would terminate on Feb. 30. ¶ The news shook Riverside's passionate book lovers; Cellar Door's announcement was reposted and shared many times across Twitter and Instagram, where it received at least 75,000 impressions and more than 1,000 likes.

Sherman-Nurick and many of her supporters suspected the store's drag events might have played a role in the Canyon Crest eviction. A drag queen hour had taken place just two days before the notice of termination. Earlier events had been interrupted by cross-wielding protesters and far-right groups.

Canyon Crest responded with a press release denying the move was "politically, racially, or otherwise motivated," instead citing the death of the center's developer, Mark Thompson, which had led to a new strategic plan that required moving some tenants out. (One other tenant has so far been forced out.) Cellar Door was granted an extension of two months.

Whatever the case, the result for Sherman-Nurick, her staff and her customers was the same. The hurt they felt over the possible loss of an inclusive gathering place and a bright spot in a bookstore desert — that was undeniably real.

WHEN YOU STEP inside Cellar Door, a bookish warmth envelops you: The carpet bears the names of classic writers, just one element of a quirky decorating scheme, including tall shelves and a brick-laid floor, that evokes the whimsy of an elementary school classroom.

Back in March, Sherman-Nurick invited me to visit shortly before closing time to talk to her and other bookstore patrons. I was greeted by her warm hug and the beloved bookstore mascot, Nya, an Australian shepherd mix who shuffled up for a gentle head pat.

"The experience of books with Amazon is not the experience I want people to havewith books," said Sherman-Nurick, a wiry middle-aged woman with the air of a kind librarian, glasses dangling off her neck on a lanyard. She was full of energy, despite having just hosted a child's birthday party, and offered stragglers the last of her frosted carrot cake muffins before we sat down to chat about what's next for Cellar Door.

Only when the closure came up did the owner's friendly manner shift into something steelier.

"I was livid," Sherman-Nurick said of the eviction notice. "I was so angry because it doesn't just hurt me. It hurts all of these people. … This is their space."

Sherman-Nurick described the community's support as a silver lining. City officials reached out to help her locate a new home — including Clarissa Cervantes, who represents Riverside's Ward 2, and the district's U.S. representative, Democrat Mark Takano.

Takano, a longtime family friend of Sherman-Nurick's, had no reservations about connecting Cellar Door's troubles with the larger trends he's been seeing, with book bans restricting LGBTQ+ stories and state legislation targeting drag performers and gender-affirming medical care. Having attended the drag queen readings himself, he recalled their innocence and fun.

"So many members of my community saw value in Cellar Door as a space for not just acceptance but for building understanding and inclusion," Takano said in an interview. "We are going through a difficult time as a nation and nothing can be more symbolic than a small little independent bookstore as the source of knowledge, education, information, understanding and inclusion."

On the evening of my first visit, Tamika Burgess read an excerpt from her debut, "Sincerely Sicily." Burgess grew up in the Inland Empire, where she was often the only Black student in her class.

"When I was a young reader, I never felt reflected in anything we had to read in school," said Burgess. "And even if I went to the bookstore with my parents, there wasn't anything there. So just to come in here [and] have this space to feel seen, I very much appreciate it."

She wrote her children's novel to highlight the experiences of Black girls — especially Black Latinas like herself. But she hasn't had an easy time getting her book into stores. Burgess tried and failed to persuade the nearby Barnes & Noble to stock it, but Cellar Door welcomed her with open arms.

Sherman-Nurick emphasized that's why she's there — to provide a platform for local and marginalized writers who might not get support from larger bookstores more focused on their bottom line.

That inclusivity is just as important to local readers as it is to writers. Quiana Johnson works nearby as a manager for Kaiser's radiology department. She brought her 14-year-old daughter, Eden, to hear Burgess read, hoping she might be inspired by seeing their family's roots in the Caribbean and Central America reflected in Burgess' work.

"We often dealt with those same questions: 'Who Am I? Who do I identify as?'… There's not a lot of people of color where she goes to school," said Johnson. "I felt that it was important for her to have some way to connect."

Those connections are deep and long-lasting for Sabrina Gonzalez, the executive director of the Civil Rights Institute of Inland Southern California, who called the community around the bookstore "family." She had only heard of her current employer during her last job — as a bookseller for Cellar Door.

Now Gonzalez leads the Latinx Book Club, one of more than a dozen book clubs Cellar Door hosts throughout the month.

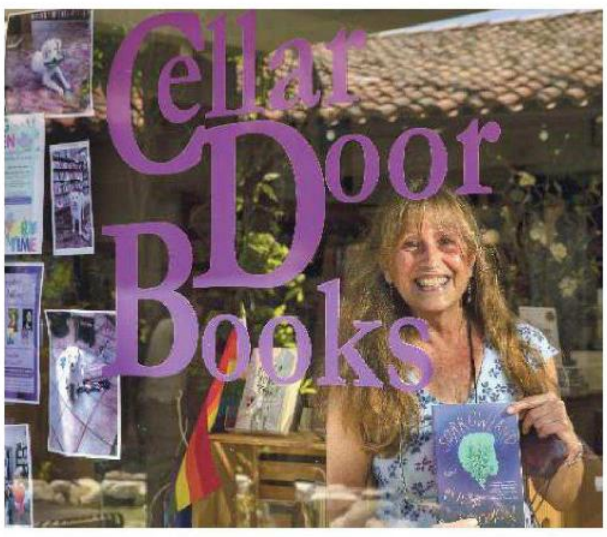
"My office is filled with books, most of them from Cellar Door," said Gonzalez. "It's just really exciting to be part of a space where you can come and feel at home. And we can also hold each other accountable and have tough conversations."

National discussions around book bans trickled down to local communities. Even at Cellar Door, abuse allegations against authors such as Junot Díaz and Sherman Alexie have forced hard decisions about which books any store should carry. Sherman-Nurick remembers some complicated interactions with customers. Ultimately, she opted to keep those titles. Though she is much less likely to recommend Díaz and Alexie, she is proud to have reached that decision through dialogue rather than confrontation, and to have come down on the side of inclusion rather than bans.

Fortunately, these dialogues will continue in a new location. Cellar Door recently announced that it will move to Riverside's Mission Village Shopping Center — just 10 minutes away. Sherman-Nurick hopes to reopen by mid-June. The shop's last day at Canyon Crest was May 6.

Rents will double at the new location; Sherman-Nurick acknowledges that it will be a struggle to figure out balance sheets, as the store was already barely scraping by. She says they'll have to find other ways to adapt and experiment. San Bernardino, for example, lacks a major bookstore.

"I'm going to start bringing our books over to San Bernardino and having pop-ups and see how it goes," said Sherman-Nurick. Regardless of the barriers, she is determined to serve the Inland Empire's readers. "I think books are important. I think they change the world."



"DRAG is not a crime," says Kelly K. Doll, at top left reading a story with Scalene OnixXx during Independent Bookstore Day at Cellar Door. The store, owned by Linda Sherman-Nurick, will be relocating to a nearby spot after its lease was terminated.

ON THE DAY of Cellar Door's last event, a dozen or so supporters were set up along the portico leading to the entrance, there to defend customers in the event of a protest. (They outnumbered the protesters — two men in baseball hats and sunglasses quietly observing nearby.) Signs promoting LGBTQ+ rights included one that read, "You are seen and loved." Many supporters wore pins and T-shirts from the organization Free Mom Hugs.

Inside the store, a dozen school-age children and toddlers sat in rapt attention as three drag queens read aloud, their eyelashes fluttering and rhinestones jangling. Even with the shutter and flash of a background camera going off, the listeners — a notoriously fidgety demographic — sat unmoving, engrossed in "Gustav Is Missing," about a mushroom boy looking for his lost slug.

"A lot of the kids have been coming since the very beginning," said one of the readers — stage name Athena Kills — who was serving business-professional in an emerald ensemble with slit sleeves contrasted by her bright red wig. "And we literally watched them grow up from little toddlers to grown kids now. It's amazing. It's beautiful."

The drag queens were organized by a former employee, Elisa Thomas, who had pitched the idea seven years ago. Sherman-Nurick jokes that the drag queens have become so popular with children that she can't even book herself as a reader.

After the story hour, a long line formed of children eager for their photo op with the queens.

Sherman-Nurick started charging $5 per adult after protesters entered and disrupted an event (police suggested it might deter them). This particular reading sold out, but money has never been the focus of their participation.

"I didn't come out the closet til I was, like, 21," said Scalene OnixXx, who was dressed to the nines in a cowboy-themed outfit complete with a pink tutu and knee-high purple boots. "So to be able to pave the way for this newer generation to come out, have fun and just be themselves is rewarding."

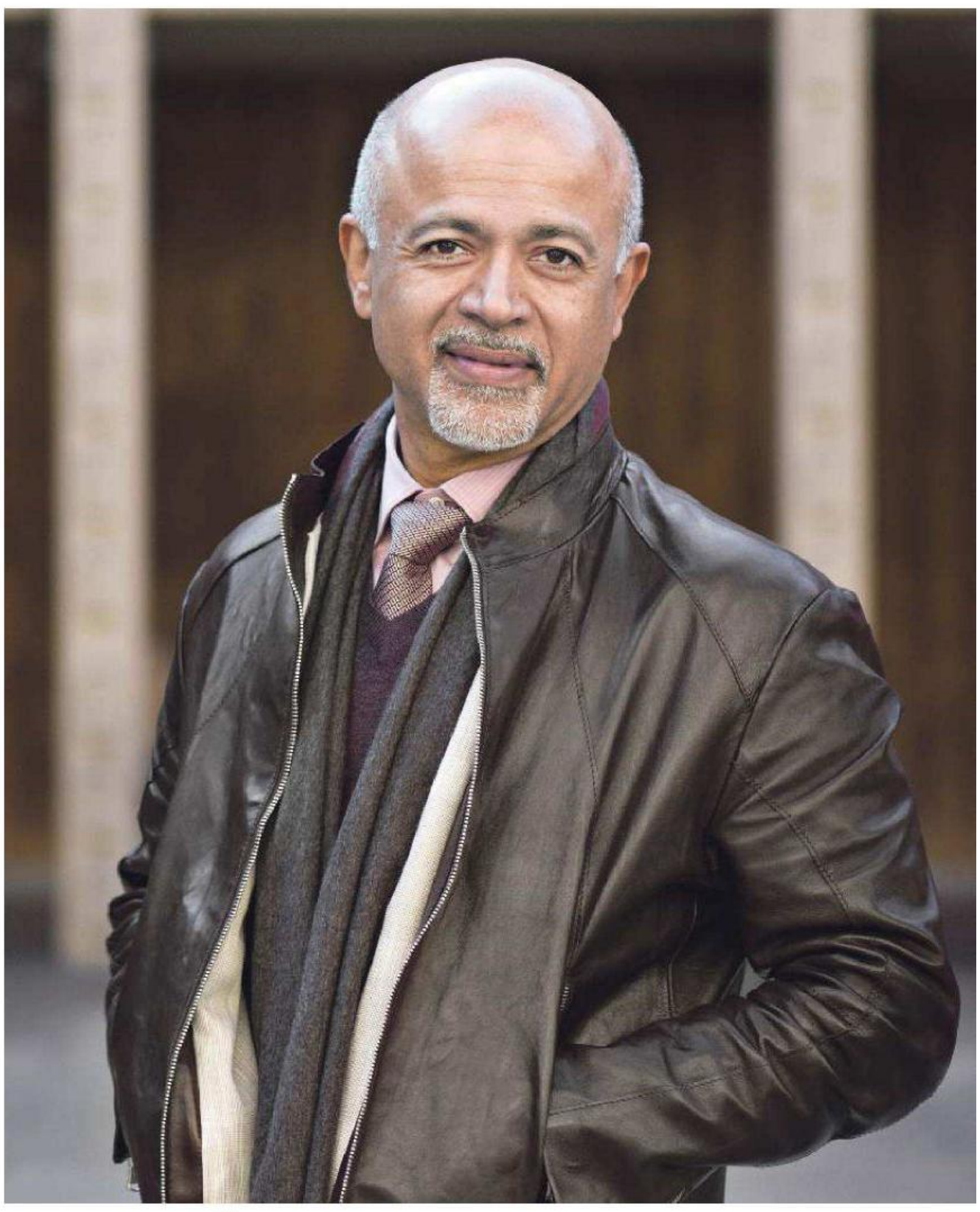
But that visibility — the move from dark clubs into the daylight — is a double-edged sword. The criminalization of drag in Tennessee and bills in other states have put drag queens across the country at risk. Even at Cellar Door, they've been heckled and called groomers. They have learned to be careful after performances, making sure they can make a quick exit if a situation escalates to physical violence.

But Kelly K. Doll, wearing an elegant purple cocktail dress inspired by Disney's "Encanto," said she wasn't cowed by such threats: "If [I] end up in a bad predicament, I know I'm going in a way that I was doing what I want to do in life. Drag is not a crime."

Sherman-Nurick says her new landlord has already made it clear that story time will not be a problem at the new location. The bookstore, and the drag show, will go on.

Deng is a queer Angeleno and multimedia journalist.

Doctor writes a 700-page prescription


JASON HENRY

ABRAHAM VERGHESE TURNS AGAIN TO A NOVEL TO DIAGNOSE LIFE'S CONDITIONS

BY ANDERSON TEPPER

THERE'S A LARGE whiteboard to the side of Abraham Verghese, acclaimed author and, by day, professor at Stanford University School of Medicine. He swivels in his chair to point to it over Zoom. This is where the cast of his new novel, "The Covenant of Water," took shape — where he jotted down notes and drew sketches of characters including Big Ammachi, the book's matriarch, whom we first meet as a 12-year-old bride in South India; her son, Philipose, who chronicles the lives of local villagers in newspaper columns signed "The Ordinary Man"; his wife, Elsie, an artist of transcendent gifts; and their daughter, Mariamma, an aspiring physician. ¶ Yet as the novel grew in scope — it spans seven decades, from 1900 to the 1970s, and more than 700 pages — Verghese found himself constantly reworking things. "It's not as though I'm without a plan — I have a plan," he insists. "But what happens is over time the characters pretty much dictate that the plan I had just wasn't going to work for them. So I'd take a photograph of the whiteboard, erase it, and start again."

One imagines that Verghese's long-awaited followup to his 2009 bestseller, "Cutting for Stone," involved a lot of scribbling and scrubbing: It's an immense, immersive work, brimming with interconnected story lines that meander and converge like great river tributaries.

It is the story of three generations of one family in the Christian community of Parambil, along the Malabar Coast of South India, a "child's fantasy world of rivulets and canals" that has "spawned a people — Malayalis — as mobile as the liquid medium around them." The novel encompasses intense passion and tragedy, as well as a medical mystery: The family suffers from an illness, or curse, which they call the "Condition," that has caused death by drowning in every generation.

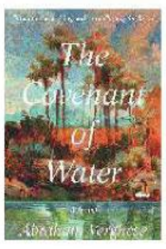
Did Verghese know just how vast an undertaking the book would become? "No, I didn't," he says with a shrug. "I think I always had the ambition to write a big book; I enjoy reading big books. There's nothing else I know that can stop time as effectively as getting lost in a big novel."

For inspiration, Verghese, 67, drew heavily on his mother's drawings and stories of growing up in the region. "The Covenant of Water" captures this world as it moves, haltingly, through the 20th century — exploring themes of political upheaval, progress and privilege, death and disease along the way. Her tales, he says, were "so rich that I thought, if I'm looking for a landscape, a geography — and I always felt that geography is like a character in any book — then here was one that I knew well."

He has known many landscapes. His parents, members of the St. Thomas Christian community of Kerala, were hired by Emperor Haile Selassie to teach in Ethiopia, where Verghese was raised. Most summers, he would return to his grandparents' village in India. His memories, he says, "are still tinged with the lamplight of that era" before electricity.

He began his medical training in Ethiopia, but civil war intervened and Verghese came to the U.S. to work as a nurse's assistant. He eventually finished his coursework in Madras (where Mariamma studies in the novel). Both experiences, he says, instilled in him an appreciation of "the bedside and the body as opposed to the technological emphasis we've slipped into now."

Verghese sees a symbiotic relationship between his twin professions, and he brings a similar sensitivity to each. "I'm an internist and by nature we tend to be very attentive to what the body is saying," he explains. "I feel like I try to bring those qualities to writing. … I resist the notion that it's two different things. In my mind, I see myself as just this one being, all physician, and I think the lens I bring to the world, whether in the hospital or writing something, is the same lens."


Grove Press

IN HIS new novel, Abraham Verghese lays out a family saga spanning seven decades. It involves a curse.

Though he is an infectious disease specialist by training, Verghese says he spent the COVID pandemic for the most part removed from the front lines of emergency rooms. Yet he watched in horror as other parts of the country were under siege, including his former home of El Paso (the setting of his 1998 memoir, "The Tennis Partner").

The period also brought back painful memories of the 1980s AIDS crisis, the subject of Verghese's first book, "My Own Country: A Doctor's Story."

"It was a very intense experience," he says of the last few years. "Firstly, in the sense that I felt I had already lived through the defining illness of my career — and then something came along that completely eclipsed it. So it was really kind of stunning, with many, many echoes of the AIDS epidemic for me personally."

Working on "The Covenant of Water" as COVID raged also opened up stark and poignant parallels. "Here I was writing about illness and death in the 1900s, and it just felt to me that nothing had changed in terms of the things we turn to for sustenance in times of great challenge," he says. "What matters are things like family and loved ones, people who are willing to make sense of your life for you even as it's slipping away."

Verghese believes the literature of the pandemic has yet to be written — but it will. "Very much like HIV, I think one has to wait a little bit to digest what happened," he says. "I'm sure we've already seen many, many narratives, but I think we'll see more quality ones as time goes on."

Perhaps Verghese will help write that story himself, returning to the mix of reportage and memoir of his earlier books. But for now, he has embraced the broader, freer canvas of make-believe.

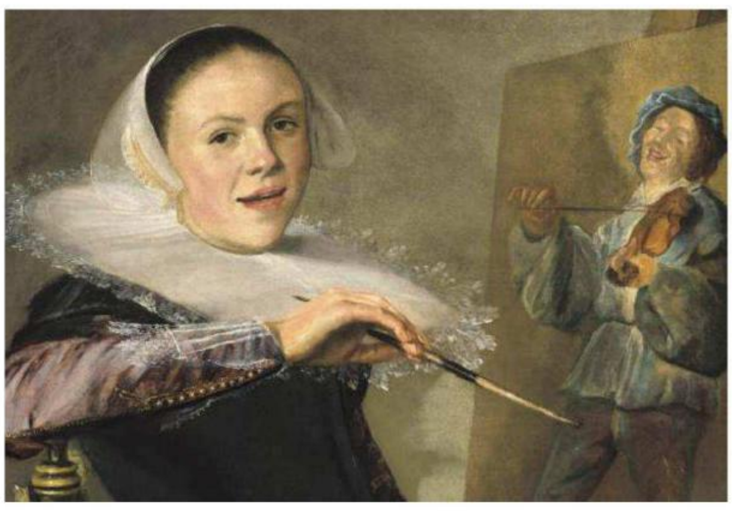
"The great liberation of fiction is that you can do anything you want, but I think you have to work 20 times harder to get the reader's attention and keep it," he says. "It's a different kind of enterprise altogether, but I enjoy it much more than I think I do nonfiction."

There's a saying in the novel that Philipose repeats like a mantra: "Fiction is the great lie that tells the truth about how the world lives." It's a sentiment that resonates with Verghese, who feels an affinity for Philipose's workmanlike approach. "I identify with Philipose in a way," Verghese admits. "There is true genius in the world and there are people, I suppose like me, who just slog at it and in the end you have a product."

"The Covenant of Water," of course, is much more than that: It's an essential, even healing feat of imagination, a whole world to get lost in. May Verghese continue to slog away, wiping clean his whiteboard over and over again.

Tepper has written for the New York Times, Vanity Fair and Air Mail, among other places, and is curator of international literature at City of Asylum in Pittsburgh.

A FULLER PICTURE OF GREAT FEMALE ARTISTS


National Gallery of Art

BY MARGOT MIFFLIN

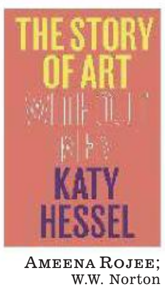
IF YOU HAVEN'T encountered Katy Hessel, the feminist dynamo who's on a mission to grant female artists their rightful place in history, now's your moment.

A British historian and journalist, Hessel hosts a popular podcast and Instagram account, both called "The Great Women Artists." Her new book, "The Story of Art Without Men," consolidates her research and claps back at the "bible" of art history, E.H. Gombrich's "The Story of Art," whose first edition in 1950 excluded women and whose 16th (1995) had one among its 688 pages. Hessel also extends the legacy of art historian Linda Nochlin, whose legendary 1971 ARTnews essay "Why Have There Been No Great Women Artists?" diagnosed the problem Hessel seeks to redress.

Hessel was spurred to action in 2015 after attending an art fair featuring thousands of artworks — all by men. A survey she conducted revealed that most young Britons couldn't name even three women artists. And women's paltry representation in most major museums and top-dollar international auctions is news to no one.

Mapping women along a loose timeline, Hessel covers huge swaths of history in lively, lucid prose, positioning these artists within (or against) dominant genres. She documents not just what they created but also the obstacles they surmounted in doing so: Barred from art academies and life drawing classes until the 1890s, they trained by copying paintings by men; used their own bodies to model biblical heroines; laced domestic scenes with subtle social commentary; masked their identities with pseudonyms; and hid self-portraits in their work so it would be properly credited — which it often wasn't. Almost every piece Hessel references appears in a photo, most in color and some in lush, two-page spreads.

"The Story of Art Without Men" ticks off many fascinating firsts: the first female painter to run her own studio (Lavinia Fontana, who kept her birth name in marriage and raised 11 children while completing 24 commissions in the 16th century); the first fully nude self-portrait (which Florine Stettheimer painted in 1915 at age 44); the first female artist of color to enter the White House art collection (Alma Thomas, courtesy of Michelle Obama). The timing of these milestones alone is shocking. The first solo exhibition by a woman (Clara Peeters) at the Prado Museum, for example, was mounted in 2016.



AMEENA ROJEE; W.W. Norton

KATY HESSEL is on a mission to get artists like Judith Leyster, top, their due.

Thrilling as it is to meet these mavericks, it's also dispiriting to encounter so many whose careers screeched to a halt after marriage, went unacknowledged in their lifetimes and/or died in poverty, institutions or — in the case of the German artist Charlotte Salomon — a concentration camp. Many were rediscovered in the 1970s, and one, Carmen Herrera, had her first Whitney Museum retrospective at age 101.

Hessel's sweeping (though Western-heavy) 500-year-history is free of both academic jargon and essentialist rhetoric, whether she's describing the quilts of Gee's Bend or "The Roll Call," Lady Butler's celebrated painting of British soldiers fighting in the Crimean War. Channeling Nochlin, she eschews the authoritarian language of "greatness," prefacing many of her assertions with "to me…." She has an eye for the anecdotal aside. (Who knew Ruth Asawa studied with Josef Albers *and* served as Buckminster Fuller's barber at Black Mountain College?) And she can be funny: Historically, she writes, "women artists had to have a powerful man (which might include God) looking after their interests."

But in her (generally effective) effort to condense, Hessel occasionally drops key plot points. One of the great vengeance paintings of all time, Elisabetta Sirani's 1659 "Timoclea Kills the Captain of Alexander the Great," portrays not just Timoclea of Thebes shoving a splay-legged man headlong down a well, but a woman killing her rapist. And there is one especially regrettable error, given both the nature of this book and the catastrophic fallout of the Dobbs decision: She calls Frida Kahlo's wrenching "Henry Ford Hospital" a depiction of Kahlo's abortion. But it was a miscarriage; Kahlo desperately wanted the baby she depicts — floating above her naked, bleeding body, umbilical cord attached — in the Detroit hospital where she lost the child in 1932.

Even so, what Hessel achieves here is extraordinary. Thirty years ago, when I was an ARTnews writer chronicling the sexism and racism that female artists were brilliantly battling in the early Guerrilla Girls era, I would never have believed this book would be necessary in 2023. She covers a wide range of mediums (from silhouette papercutting to body art) and themes (including postcolonial narratives and queer pride). And though she keeps the focus on the women, she includes a few choice slurs by men as evidence of what these artists were — and are — up against: "Women don't paint very well … it's a fact," the artist Georg Baselitz declared in 2013, echoing the critic John Ruskin, who spouted the same nonsense more than 100 years earlier.

Today, with artists like Artemisia Gentileschi, Zanele Muholi and Simone Leigh getting the recognition they deserve from major institutions, the needle is finally moving, making the art world a vastly more interesting place. "Progress is happening," Hessel concludes. And it will surely happen faster with the force of this spellbinding book behind it.

Mifflin is a professor at the City University of New York and the author of "Looking for Miss America."

J. STEWART WILLIS

GESTATION SEVEN

ONE WAS BLACK AND ONE WAS WHITE

GESTATION
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BESTSELLERS

Fiction

Fiction	weeks on list
1. **Happy Place** by Emily Henry (Berkley: $27) A couple who have split up pretend to be together while on vacation with friends.	1
2. **Tomorrow, and Tomorrow, and Tomorrow** by Gabrielle Zevin (Knopf: $28) Lifelong BFFs collaborate on a wildly successful video game.	43
3. **Hello Beautiful** by Ann Napolitano (Dial: $28) A college student from a home broken by tragedy falls in love with a woman who has strong bonds with her sisters.	7
4. **Lessons in Chemistry** by Bonnie Garmus (Doubleday: $29) In the 1960s, a female chemist goes on to be a single parent, then a celebrity chef.	53
5. **In the Lives of Puppets** by TJ Klune (Tor: $29) The life of a man living peacefully in treehouses with robots is disrupted.	1
6. **Romantic Comedy** by Curtis Sittenfeld (Random House: $28) A cynical TV comedy writer who has given up on love falls for a pop star in a novel from the author of "Prep" and "Eligible."	4
7. **Saturday Night at the Lakeside Supper Club** by J.Ryan Stradal (Pamela Dorman: $28) A novel set in the world of Minnesota restaurants.	2
8. **Remarkably Bright Creatures** by Shelby Van Pelt (Ecco: $30) A giant Pacific octopus bonds with a widowed worker at a Washington State aquarium and tries to help her solve the mystery of her long-missing son.	6
9. **Before the Coffee Gets Cold** by Toshikazu Kawaguchi (Hanover Square: $20) A Tokyo cafe gives customers the chance to travel back in time.	22
10. **This Bird Has Flown** by Susanna Hoffs (Little, Brown: $29) A one-hit wonder hopes for a comeback in a novel by a singer from the pop group the Bangles.	4

Nonfiction

Nonfiction	weeks on list
1. **The Creative Act** by Rick Rubin (Penguin: $32) The music producer's guidance on how to be a creative person.	15
2. **The Wager** by David Grann (Doubleday: $30) The story of the shipwreck of an 18th-century British warship and a mutiny among the survivors.	2
3. **Poverty, by America** by Matthew Desmond (Crown: $28) The author of "Evicted" looks at poverty from a fresh perspective.	6
4. **Don't Tell Anybody the Secrets I Told You** by Lucinda Williams (Crown: $29) A memoir from the singer-songwriter.	1
5. **Outlive** by Peter Attia, Bill Gifford (Harmony: $32) A science-based self-help guide to living longer.	4
6. **I Swear** by Katie Porter (Crown: $28) A political memoir from the Democratic member of Congress.	3
7. **Monsters** by Claire Dederer (Knopf: $28) The author explores the dilemma of art created by those with major legal, ethical or moral issues.	1
8. **You Could Make This Place Beautiful** by Maggie Smith (Atria: $28) A lyrical memoir from the poet.	3
9. **I'm Glad My Mom Died** by Jennette McCurdy (Simon & Schuster: $28) A memoir from the TV star.	37
10. **An Immense World** by Ed Yong (Random House: $30) An exploration of sensory perception.	1

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JULIO ARELLANO

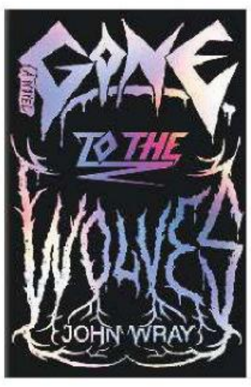
JOHN WRAY dives into the pull of extreme music in his new novel.

A hardcore coming-of-age tale in '80s L.A.

JOHN WRAY CAPTURES DEATH METAL FANDOM IN ALL ITS LOVE-HATE EXCESS

BY JIM RULAND

THERE IS a direct relationship between the amount of crap you take for the music you love and the depth of your devotion to it. This is why headbangers and punks are the most loyal fans on the planet. Enduring everything from insults to parking lot beat-downs, devotees of extreme music *earn* their fandom. ¶ This is certainly the case for the three main characters in "Gone to the Wolves," an outstanding new novel by John Wray set in the world of '80s heavy metal. Wray is the acclaimed author of five previous novels, ranging from the voice-driven ("Lowboy") to the historical ("The Right Hand of Sleep") and the experimental ("The Lost Time Accidents"). In his latest outing, he has nailed his milieu. ¶ Christopher "Kip" Norvald is the proverbial new kid in town, who moves to Venice, Fla., to live with his grandmother and finish high school. His arrival is attended by a raft of rumors about his incarcerated father and drug-addicted mother, as well as his own involuntary stay in a mental health facility. These rumors are bolstered by Kip's proclivity for slipping into a violent fugue-like state he calls the White Room whenever he's threatened or stressed.



Farrar, Straus & Giroux

Kip is indoctrinated into heavy metal by Leslie Aaron Vogler, a.k.a. Leslie Z, "who had three strikes against him already: he was Black, he was bi, and he liked Hanoi Rocks." Leslie is the scene's savant and proselytizer. "It's more than just a *sound*, of course. It's more than an aesthetic," he says. "It's the road less taken, Norvald. It's the … left-hand path. It's a complete shadow culture, with its own laws, its own myths, its own scripture."

The group is rounded out by Kira Carson, who is drawn to the most intense music she can find in a desperate search for truth: "Kira was the genuine article, a metal *mujahid*, a wild-eyed true believer, and the scorn she felt for music — for anything, really — that was soft or safe or tentative was too ferocious to resist."

Naturally, Kip falls head over heels in love with her.

Wray's story begins in 1987 with the emergence of a band called Death, whose record "Scream Bloody Gore" many consider to be the birth of death metal, a faster and more ferocious style stripped of ornament and played at punishing volumes.

Death was the brainchild of Chuck Schuldiner, who played all the instruments on the record save drums. Because Chuck's mom goes to church in Venice, these misfits claim him as their own.

Venice was also the winter headquarters of the Ringling Bros. and Barnum & Bailey Circus, and Kira is reputedly related to Grady Stiles, who performed under the name Lobster Boy and left behind a legacy of violence that Wray weaves into "Gone to the Wolves."

After surviving high school, the trio moves to Hollywood, where Leslie and Kira fixate on a terrible glam metal band that keeps changing its name. Leslie's motives are carnal, but Kira's are harder for Kip to decipher.

Kip's musical taste is defined by what he doesn't like, and as he reinvents himself as a reviewer for a zine called Hair of the Serpent, he discovers plenty to dislike in the druggy lore of the Sunset Strip.

"He couldn't shake the feeling," Wray writes, "that all it would take to bring the whole scene crashing down would be for someone, just one random person, to look around and start laughing." (Though the band isn't named, that's the effect Nirvana had when it broke out in 1991 and sent hair metal back to the underground.)

Kip's takedowns of the pay-to-play fame seekers who cavort about the Whisky a Go Go's stage on weekday nights to half-empty rooms with glitter cannons and paisley scarves, are scabrous enough to give the likes of Lester Bangs and Kickboy Face pause.

Metal is not a cult or an ideological system but a scene, and a scene is always a cultural backwater of the mainstream. Kip, Leslie and Kira know how to survive a backwater. That's one of the more hopeful messages encoded in "Gone to the Wolves": If you can get through your childhood, you can make it through anything.

By refusing to imbue the shenanigans of the Sunset Strip with the banal glamour of MTV, Wray correctly presents it as a cultural morass even less enlightened than the Youth Center parking lot in Venice, Fla.

In the bathroom of the Rainbow Room, where Kira works, Kip addresses the semi-comatose singer for Mötley Crüe: "Wake up, Vince. This is your conscience speaking." He proceeds to shred Vince as "an embarrassment to yourself and to your family. You spend more time on your bangs than you do on your songs." He ends his diatribe by telling Vince "a storm is coming" — but fails to heed his own warning.

Kip embraces Kira's notion that metal is a tool for excavating truth, and his truth is the White Room, an urge for violence that is part fatal flaw, part transcendental calling. Its repercussions push the trio to Northern Europe, where Kira finds herself in genuine peril and the novel swerves from a coming-of-age story into a freaky-deaky horror show.

To love music is to be on intimate terms with a magical revolving door. Sometimes you enter a piece of music; sometimes it enters you. To enter extreme music is to go to a place beyond melody or rhythm or even narrative, a place that leads to the darkness within the listener. The concept of exorcism is often associated with heavy metal, but ultimately metal is where you go to meet your demons, not purge them. Wray knows his stuff, and he masterfully sets the table, allowing Kira to pursue her own darkness and confront it where it lives.

Wray chooses not to describe the damage at the root of Kira's trauma. The fact that the horror embedded in songs by bands like Morbid Angel, Deicide and Cannibal Corpse doesn't come close to what's at the core of Kira's truth tells us it's likely more than we — or anyone — should be asked to bear.

The one album Kip, Leslie and Kira can agree on is Metallica's "Ride the Lightning," a monument of thrash that captures the animus of punk and the theatricality of metal without getting too grandiose. While the lyrics to the band's latest single, "Lux Aeterna," sound like they were written by an AI chatbot, there's an epic quality to Leslie quoting the chorus to "Fight Fire With Fire" that headbangers of every age will find thrilling.

Even if you didn't spend your adolescence puking on your shoes in parking lots, flirting with calamity as distorted riffs thunder out of blown-out speakers or shutting your eyes while driving down the highway as you crank up "Fade to Black," "Gone to the Wolves" captures the feeling of loving something so intensely it just might kill you.

Ruland's new novel, "Make It Stop," is out now.

FEEDBACK

Everyone will feel the pain

Regarding The Times' coverage of the WGA strike: If the WGA and the studios don't get it done and settle, the dominoes will fall. The business and ancillary businesses, this town, this state and tens of thousands will suffer tremendously.

It's one of the last things we need.

J. RICKLEY DUMM
Woodland Hills

Kindness, the Smokey way

Mikael Wood's interview with Smokey Robinson ["Smokey is feeling fiery," April 28] reminded me of what a considerate person he is. Back in the late '70s I worked in the Motown building.

I entered the elevator one day with a handsome Black man and we were several floors up when the elevator stalled. I'm severely claustrophobic and the man riding with me could see I was a minute or two away from a meltdown. He talked to me, told me jokes and distracted me for the approximately five minutes we were stalled.

Once the elevator started running again, the Motown floors were reached prior to mine. As the elevator doors opened I thanked this nice guy and introduced myself. He responded, "I'm Smokey Robinson and it was lovely meeting you." I'm certain Smokey is still as kind as he was back then, but now I kind of wish he would have sung to me for distraction.

DEBRA YOUNG KRIZMAN
Santa Monica

Done with Disneyland

Regarding "Feedback: Priciest place on Earth" [April 30]: I agree with your letter writer about the Disney resort.

I love the two parks. But they've become a bucket-list item. Too expensive and busy. I'm done. I steer away friends and family visiting Southern California too.

DENNIS DOHERTY
Los Angeles

'Idol' pushes teens to limit

We are horrified to watch "American Idol" feature teenagers pushing their voice boxes to the limit, reaching impossible — even for adults — notes and pitches, on crazy songs with no melody or destroying the melodies of old songs.

These contests should feature performers 18 years old and over.

And the show is noisy. I say, respectfully, that during the COVID lockdowns, the show was much easier to listen to and enjoy with no shrieking studio audience. Maybe I'm getting old?

PHILIP SILVERMAN
Lake Forest

TV THIS WEEK

BY MATT COOPER

SUNDAY

"2023 MTV Movie & TV Awards" (MTV, 8 p.m.): Emmy winner Jennifer Coolidge is singled out for special honors.

"Summer House: Martha's Vineyard" (Bravo, 9 p.m.): Black friends cohabitate at the vacation destination in this new franchise entry.

"The 2010s" (CNN, 9 p.m.): Already nostalgic for a decade that ended not all that long ago? Try this new docuseries.

MONDAY

"Jeopardy! Masters" (ABC, 8 p.m.; also Tuesday, Wednesday and Friday): Top-ranked players take part in this three-week tournament hosted by Ken Jennings.

"Independent Lens" (KOCE, 10 p.m.): A 30-something man tries to come to terms with his mother's mysterious disappearance decades earlier in "Sam Now."

TUESDAY

"Judge Steve Harvey" (ABC, 9 p.m.): He's back on the bench for a second season of this unscripted comedy series.

"Dancing Queens" (Bravo, 9 p.m.): Six women from diverse backgrounds shake a leg on the ballroom circuit in this unscripted series.

WEDNESDAY

"African Queens" (Netflix): Cleopatra (Adele James) is ready for her close-up in a new edition of this history series.

"Wild Scandinavia" (KOCE, 8 p.m.): See the lovely lakes, the wonderful telephone system and many interesting furry animals including the majestic moose in this new three-part special.

"Nova" (KOCE, 9 p.m.): "Hidden Volcano Abyss" revisits the powerful volcanic eruption and subsequent tsunami that struck Tonga in 2022.

"The Game Show Show" (ABC, 10 p.m.): Find out what's behind Door #2 with this four-part history of the TV game-show genre. With Bob Eubanks, Vanna White, et al.

"Iconic America: Our Symbols and Stories With David Rubenstein" (KOCE, 10 p.m.): The Gadsden Flag — you know the one: coiled rattlesnake, "Don't Tread on Me" — is the subject of this new episode.

THURSDAY

"58th Academy of Country Music Awards" (Prime Video, 5 p.m.): It don't mean a thang if it ain't got that twang as Dolly Parton and Garth Brooks co-host the annual ceremony.

ERIC MILNER Netflix

JENNIFER LOPEZ stars in "The Mother."

FRIDAY

"Air" (Prime Video): A sneaker-company executive (Matt Damon) tries to land Michael Jordan for an endorsement deal in Ben Affleck's 2023 drama. With Viola Davis.

"The Great" (Hulu): Elle Fanning gets gussied up for a third season of this historical-ish drama.

"The Mother" (Netflix): An assassin (Jennifer Lopez) uses her particular set of skills to rescue the daughter she left behind in director Niki Caro's 2022 actioner.

"Still: A Michael J. Fox Movie" (Apple TV+): The actor reflects on his life and career and battle with Parkinson's disease in this 2023 documentary.

"Great Performances" (KOCE, 9 p.m.): Sutton Foster, André De Shields, et al., give their regards to the Great White Way in "Celebrating 50 Years of Broadway's Best."

SATURDAY

"Dream Moms" (Hallmark, 8 p.m.): Two women sidetracked by life renew their pursuit of Broadway stardom in this new TV movie. With Tamera Mowry-Housley.

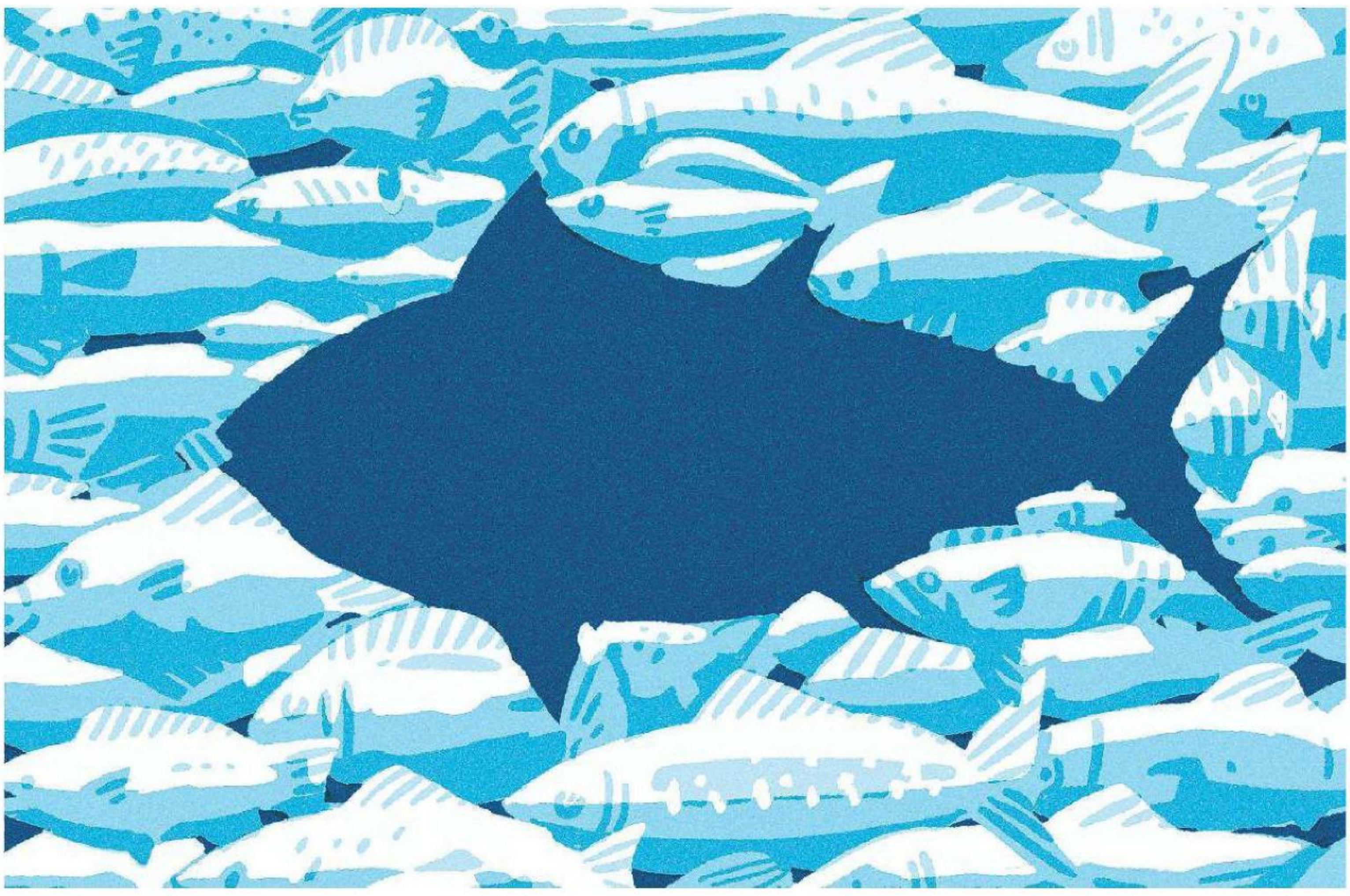
"Maid for Revenge" (Lifetime, 8 p.m.): She doesn't do windows, if that's what you're asking, in this new thriller.

Los Angeles Times
WEEKEND
SUNDAY, MAY 7, 2023

L.A. DREAMS OF SUSHI

This is your guide to what the best sushi city in America has to offer, from the ultimate California roll to spectacular omakase.

Gizzard shad (kohada nigiri) at Morihiro photographed by **Ian James** For The Times; food styling by **Dorothy Hoover** For The Times



Illustrations by BRANDON LY Los Angeles Times

THE FISHY BUSINESS OF BLUEFIN TUNA

THE SPECIES IS OVERFISHED. SHOULD WE BE EATING IT?

BY JEAN TRINH

WHEN A MASSIVE bluefin tuna sold in 2019 for a record-breaking $3.1 million at Tokyo's then brand-new Toyosu fish market, it brought renewed attention to how extraordinarily valuable bluefin is. And renewed questions about the species' survival. The prized fish, which is a delicacy at sushi restaurants around the world, can cost diners anywhere from $10 to $200 per piece. High demand for bluefin tuna has led to a long history of overfishing and dangerously low numbers. And yet, after more than a decade of alarm-raising in the press and by conservation groups, plus an influential 2008 "60 Minutes" piece, if you go to most sushi bars in Los Angeles and around the world these days, bluefin tuna is served without apology to sushi connoisseurs who usually don't decline the offer.

Dig deeper into the issue and you'll find that conservation experts and sushi chefs have mixed opinions on whether folks should be eating bluefin tuna right now.

In other words: It's complicated.

Bluefin tuna, beloved for its sophisticated flavors and melt-in-your-mouth fattiness, is often presented in an omakase dinner as the main event.

"It's definitely the most important fish in sushi restaurants," says Mark Okuda, chef and owner of the Brothers Sushi in Woodland Hills and Santa Monica. "Like beef patties to a burger shop, bluefin tuna is essential to sushi."

Daniel Son, a second-generation sushi chef who plans to open an omakase restaurant, Sushi Sonagi, in Gardena this month, likens bluefin tuna to being the "main character" of sushi. "Everything sort of surrounds bluefin tuna," says Son, who also owns Katsu Sando restaurants in Chinatown and San Gabriel. "It's like, 'When are you going to unleash the toro?'"

To the undiscerning eye, it might be confusing when bluefin tuna is listed on a menu. It goes by many names, including kuro maguro or hon maguro in Japanese. And similar to different grades of beef, like a round steak or ribeye, cuts of bluefin tuna also vary from the leaner akami sides of the fish to fattier toro belly sections.

Mostly consumed raw, bluefin tuna's appearance can vary from a deep red to pinkish hue marbled with white, depending on the cut. At sushi restaurants, it's served in a variety of ways: dry-aged, seared or marinated in a tempered soy sauce bath. Sushi chefs often wax poetic about its complex flavor profile.

"There's so much depth in flavor, like umami, sweet, salty, sour and even bitterness from some of the blood," said Son. "A bite from that fish can capture all those tastes in one. It's also so texturally tender that you almost don't even have to chew to eat it."

As tethered as bluefin tuna is to sushi culture, it wasn't always the culinary icon it is now. Sushi chefs in Japan began using the toro cuts of bluefin in the late 1950s, according to Trevor Corson's book "The Story of Sushi: An Unlikely Saga of Raw Fish and Rice." In the early 1970s, when beef became popular in Japan, the nation's palate began to shift toward "strong flavors and dark flesh," leading to an increased interest in bluefin tuna, according to Smithsonian Magazine. In the early 20th century, North Americans fished large bluefin tunas for sport, not consumption. Then there was a whole fishing industry dedicated to catching bluefin tuna so that it could be processed into cat and dog food.

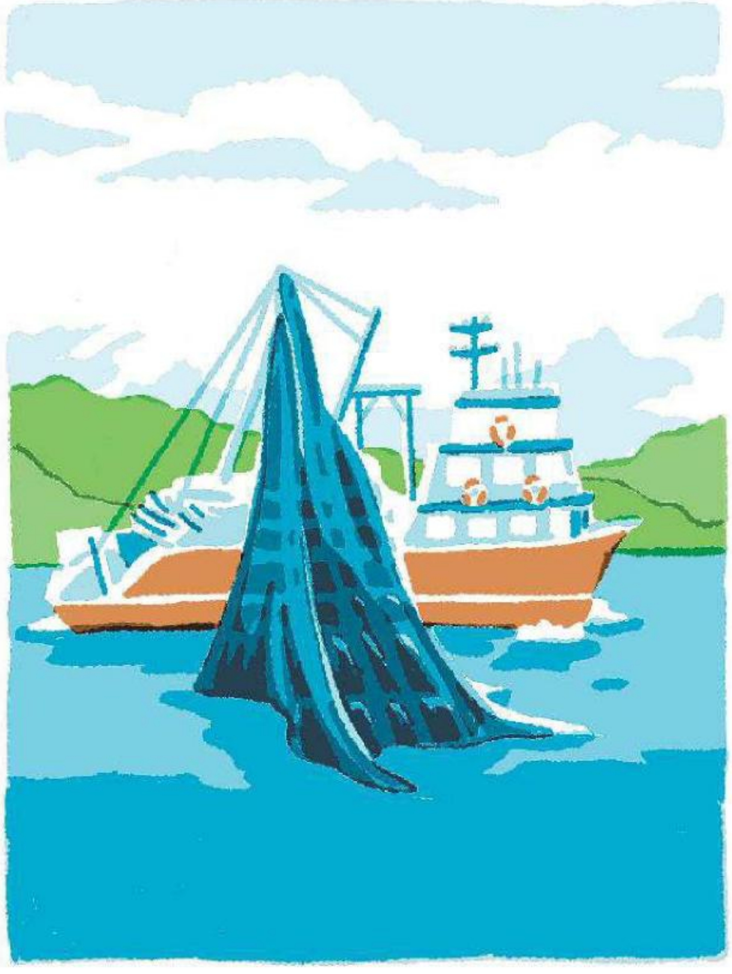
Andre Boustany, the director of science for global ocean conservation at the Monterey Bay Aquarium, says fisheries were getting pennies on the pound for bluefin tuna in pet food operations. "It wasn't even a high-value fishery, but they were still catching as many of them as they could," Boustany says. "And then it was a double whammy when the market for sushi and international air travel expanded," making it cheaper and easier to ship the fish.

Bluefin tuna is an easy target for overfishing, chiefly because of its gargantuan size. The largest of all tuna, bluefin can live up to 40 years and weigh up to 2,000 pounds. "It's like managing elephants versus trying to manage rats," Boustany says. "Elephants are just going to be much more susceptible to hunting."

There are three species of bluefin tuna — Atlantic, Pacific and Southern — and they've all been historically overfished. In 2010, the population of adult Pacific bluefin tuna dropped to as low as 1.5% of pre-fishing levels, before rising to 10% in 2020, according to a report. "So 10% is much better than 1.5%, but we're still not out of the woods," Boustany says.

The majority of bluefin tuna used in California is most likely the Pacific species because it's caught along the coast, according to Boustany. But the bluefin tuna trade should be thought of as more of a web than anything else. For example, a lot of fish might come from the Mediterranean but go to Japan for processing before ending up in the United States, something called "reexporting."

Monterey Bay Aquarium has been working in bluefin tuna research and conservation for more than two decades now. It hasn't been easy to get the populations to a sustainable level because of the nature of these fisheries. Fish management measures can't occur only on the national level, but also on the international level. "That requires getting a bunch of disparate actors in the room together and getting them to agree to anything," Boustany says.



There has been tremendous progress in fish management in the last decade, with all bluefin tuna populations starting to increase. Still, Boustany says he's only "cautiously optimistic," as bluefin tuna are still being overfished and the populations are not at the level where they need to be yet.

Monterey Bay Aquarium's Seafood Watch program, which provides global sustainability assessments on seafood for consumers, recommends that people avoid eating all bluefin tuna species regardless of whether they're farmed or wild-caught. Some of the main reasons Seafood Watch says to avoid eating bluefin include the problems of overfishing and by-catches, a term that refers to fisheries incidentally also catching other important but non-target creatures from the food web of the ecosystem.

However, not all experts agree on this recommendation, such as Victor Restrepo, the International Seafood Sustainability Foundation's vice president of science and chair of its scientific advisory committee. "I don't think that people necessarily need to avoid bluefin tuna. They need to be more conscious about the decisions that they are making."

Restrepo says that the three species of bluefin tuna have all been horribly mismanaged in the past. But now they're managed by five tuna Regional Fisheries Management Organizations (RFMOs), which are following the best available scientific approaches. The RFMOs assess the bluefin tuna population statuses and intensity of fishing and measure whether fishing is sustainable or not. Then they manage the stocks in real time to obtain the maximum catches that won't drive the populations to collapse.

Since bluefin tuna are long-lived, it might take some time before the world sees the effects of the current positive management of the fish. "Initially, it will allow for some low-level number of catches, and if that respects the management framework and the rebuilding plan for the population, then I consider those catches to be sustainable," Restrepo says. But there won't be sushi for everybody. " While all three populations are being sustainably managed now, it'll take a long time for them to recover and to allow for the potential catches that could be a lot higher in the future," Restrepo says.

What can be puzzling to the average consumer is the term "endangered" when it comes to bluefin tuna. Organizations like International Union for Conservation of Nature (IUCN) have previously labeled all three bluefin tuna species as endangered, with Southern bluefin tuna still under that distinction. However, bluefin tuna are not an endangered species under the U.S.' Endangered Species Act.

"IUCN's label of 'endangered' is to give people an indication that this is something that we should be aware of and this is something where we should focus conservation efforts, but it doesn't really have any legal standing," Boustany says. "So, it's a different definition of 'endangered.'"

Fishery management organizations operate using terms such as "overfished" and don't assign "endangered" labels to bluefin tuna.

The label from the international conservation group is "ultra-precautionary," Restrepo says. "It's a very risk-based approach that was developed for giraffes and elephants — terrestrial mammals that have very small and fragile populations — but not for tunas, which are highly productive. I think that the IUCN criteria are not well suited to manage the tunas. The RFMO criteria are well suited to manage that. They're two different things."

So what should consumers do when it comes to bluefin tuna? In addition to sustainability issues, there are health concerns. Since bluefin tuna are a long-lived predatory and migratory species, the fish have high concentrations of neurotoxic methylmercury in their tissue, something that increases with age.

Don't overdo it, some say. "I think anything in moderation is always great," Son says. "You don't eat a pound of sugar every day. That would be bad."

Like conservation experts, sushi chefs have mixed opinions about whether to put it on their menus.

Okuda, who sources bluefin from Mexico, Spain and Japan, has been in the sushi industry for 25 years. He's seen how fisheries have been using better technology to keep bluefin tuna more sustainable, especially in the last 10 to 15 years, something that has convinced him to continue offering it at the Brothers Sushi.

When Son and his father operated Kura Fine Japanese Cuisine in West Hollywood before it closed in 2019, they sourced their bluefin from a sustainable Japanese fish farm. (It farmed bluefin tuna using eggs hatched from Kindai University, meaning no bluefin tuna were removed from the wild population. Most bluefin tuna "farms" are actually ranched, meaning companies take bluefin tuna from the wild and move them to ocean pens and fatten them up there.)

As Son is gearing up to open Sushi Sonagi, he's committed to not serving bluefin tuna until he feels there's more positive information out there about its sustainability.

Bluefin tuna is Son's favorite fish, but he thinks there are plenty of other fish in the sea to offer to customers. "At the end of the day, the chefs are the ones who are creating the menu and we do have some power," Son says. "I don't criticize any sushi chef that has bluefin on the menu. ... But I do think it can be a great opportunity for a lot of chefs to be creative and move away from bluefin tuna to let other fish shine."

Boustany, who stands by Monterey Bay Aquarium's Seafood Watch recommendation to avoid all bluefin tuna, tells diners to not order it, at the very least. "If they want to be a little bit more active about sustainable seafood, then they could mention it to the chef or their waiter that bluefin tuna is not sustainable at this moment," he says.

Seafood Watch, which assesses a "fishery's impact on target species, other species, habitat and the ecosystem," according to its website, also works with business owners who have agreed to only source seafood products using its tri-colored rating system. (Green means "best choices," yellow is "good alternatives" and red is "avoid.") Anyone who follows its recommendations is not using bluefin tuna.

Businesses with high-quality bluefin tuna have great tracing systems, according to Restrepo. In some restaurants, diners can ask for the bar code that came with a bluefin tuna and trace that back to the fishing vessel that caught it. "I think that those good traceability practices are something to be treated preferentially because they give a lot of assurance that it's the right species that was caught, and that it's legal, well-monitored, reported and so on," Restrepo says.

Eating bluefin tuna is a personal decision. However, there is a glimmer of hope for bluefin tuna and the fishing industry in general. "If we can increase bluefin tuna population sizes," Boustany says, "then that shows us that sustainable fisheries management is possible for almost anything."

The crowds keep coming for these California rolls

ATTENTION TO DETAIL, HONED OVER 20 YEARS, DRAWS FANS TO YAMA SEAFOOD

BY BETTY HALLOCK

NOT ALL imitation crab is created the same. Just ask Kenzo Yamada. Also known as Yama-san to locals, he opened Yama Seafood market in San Gabriel in 1984 and started making California rolls 20 years ago. By paying attention to every detail, from the type of imitation crab to the ripeness of the avocado to the crunchiness of the cucumber, Yama Seafood has created the ultimate California roll. It's big (nearly 2 ½ inches in diameter), creamy (made with plenty of mayo), has a high faux-crab-to-rice ratio and is consistent. ¶ The store's signature California roll was Yamada's idea to help expand the fish-market business. (It certainly wasn't the first California roll: The invention is credited to chef Ichiro Mashita at Tokyo Kaikan in Little Tokyo in the late '70s, according to "The Story of Sushi.") But Yamada and his first employee, Luis Enrique "Kike" Moreno Diaz, worked together to make a California roll that differentiated itself from the rest.

Perfecting it has been a two-decade evolution. "Over time we had to craft it until we came out with that particular size because we were adjusting either the rice, the amount of mayo, the amount of kani [crab], avocado," said manager Moreno, who is from Michoacán and has been working at Yama for the nearly 40 years it has been open (he started learning Japanese before he spoke English).

"If you put too much filling of imitation crab meat, when you eat it, it doesn't match with the other stuff," he said. "You're kind of missing the avocado, or the cucumber. This is the ratio we came up with — the perfect match for everything."

Yamada, a fish broker from Kyoto, retired two years ago but recently stopped by the store to talk seafood and sushi. "We know. Other people don't know. They think imitation crab is imitation crab. Not much different. But it's different," he said. Moreno said that even mayonnaise from the same brand can vary from case to case. The age of the cucumber affects the thickness of the skin. "All those things like that. Something you don't know what it is, but it's a little bit better. You have to look for very tiny things."

Two years ago, Yamada sold the store, one of the only (if not the only) family-run Japanese fish markets in the San Gabriel area. The Kohno family and partner Alex Soto now own the business and have expanded to a second location in West L.A.

The original store looks much as it has over the last four decades. But Scott and Wendy Kohno — retail consultants for Japanese department stores — have added items such as imported furoshiki (textiles for wrapping gifts) and training chopsticks for kids, along with artisan soy sauce and a serious sake collection (Wendy Kohno is a certified sake sommelier). It's a Japanese Trader Joe's meets Tokyu Hands meets retro fish counter that's about the size of a small 7-Eleven. (Note: The entrance is in the back.)

Longtime employees such as Moreno still work at the store. Victor Humay, assistant general manager (his nickname is Mr. California Roll), oversees every aspect of making rolls, which include not just the California kind but also salmon and avocado, spicy tuna, unagi (eel) and more — all displayed in the refrigerated cases that line one store wall. "We make the last roll of the day just like the first roll of the day," Humay said. "Making every single roll the same, that's my thinking."

PERFECTING a California roll: store manager Luis Enrique "Kike" Moreno Diaz, from left, former owner Kenzo Yamada and assistant manager Victor Humay. Below, Li Hsing works the fish counter.

Photographs by RICARDO DEARATANHA Los Angeles Times

The seafood counter is the hub of the store. "I like the fish business, not a restaurant, not a sushi bar, fish business. A mistake," Yamada joked. "Sushi business, more success."

In the beginning, "We sold all kinds of fish, many kinds — squid, sardines, mackerel, plus Japanese grocery," Moreno said. "But day by day, fish business was shrinking."

Yet the counter is always buzzing and stocks a full daily selection of fish for sushi: hamachi, Hokkaido scallops, ahi tuna, bluefin tuna, octopus, Scottish salmon. Scott Kohno said that at the San Gabriel and West L.A. stores, demand for sashimi-grade seafood continues to increase, and "the seafood case is the the main attraction."

The kitchen has expanded yet is still tiny. Early on a weekday morning, four people are in the kitchen preparing rolls. All of the rolling of sushi is done by hand, but more recently, the kitchen has been outfitted with machines for washing, cooking and mixing the rice with seasoning.

One machine is dedicated to measuring the cooked, seasoned rice and spreading it into flat sheets that precisely fit the seaweed used for rolls. "We put the rice in the top, it fits the rice," Moreno said. "So we don't have to spread it by hand and we're able to have three, four people working at the same time. We have to look for ways to do this."

That's because by midafternoon it isn't uncommon to find the refrigerated case for sushi nearly empty. Fresh sushi is made throughout the day (nothing sits for more than two hours, according to Humay), but it sells out fast. (Pro tip: You can preorder platters online for pickup.)

The rolls are so popular that physical altercations have been known to break out over the last box of sushi. "Two ladies both grabbed and fought over the last California roll and it dropped to the ground, spilling all over the floor," Scott Kohno said. In another case, one man yelled at and reprimanded the customer ahead of him in line for taking the last California rolls.

"There's one thing good and one thing bad about the Yama California roll," Moreno said. "The good thing is you like it, the bad thing is you don't like it anywhere else."

Yama Seafood, 911 W. Las Tunas Drive, San Gabriel; Yama Sushi Sake Attitude, 11709 National Blvd., Los Angeles; yamaseafoodla.com

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IRWIN WONG For The Times

In L.A., echoes of Tokyo's sushi mastery

LOCAL CHEFS EMBRACE TRADITION. A TRIP TO THE SOURCE CONFIRMS THEIR ACHIEVEMENT.

BILL ADDISON
RESTAURANT CRITIC

TOKYO

AT A TINY SUSHI counter in this boundless capital's southwest suburbs, nine of us sat silent and alert waiting for Koji Kimura to finish readying his lunchtime service. ¶ We whispered our drink orders to the restaurant's lone server while listening to indistinct sounds of cooking — running water, the muffled thud of a cleaver — coming from the kitchen hidden behind a red curtain. A few minutes later, Kimura appeared wordlessly, bowed to us and doled out small cups of clam soup distilled into a cloudy liquor. ¶ And we were off. ¶ Out of thousands of sushi chefs in Japan's capital, Kimura has distinguished himself for his extreme approach to aging fish. He dove into developing his techniques a few years after he opened on this quiet street in the Futako-Tamagawa neighborhood in 2005. He was attracting few customers; he hated throwing away pounds of fish he bought from Tsukiji Market at dawn. ¶ He began to experiment with how time, cold air and natural enzymatic processes could lead to intensified flavors and suppler textures in seafood, similar to dry-aging steaks. Curious chefs eventually heard about his unorthodoxy and showed up at the restaurant's counter, then told others. Sushi Kimura burgeoned into a Michelin-starred phenomenon. ¶ Since Japan reopened for tourism in October, droves of eager, Insta-ready travelers have been rushing to immerse themselves. Sushi Kimura's excellence and individualism turned my thoughts back toward home, though. I saw reflections of similar ambitions in L.A.'s most energized sushi chefs. It's a dance between honoring the cuisine's origin, nudging Angelenos' ever-evolving tastes forward and trusting in one's self-expression.

A dozen small appetizers preceded the nigiri that afternoon. Among them: a wild, mulchy mound of seaweed, creamed with mascarpone and blue cheese, that short-circuited my preconceptions in the best ways. The first-act finale was watari kani (raw blue crab) salt-pickled, marinated in brandy sauce and served among its mustardy innards with lemony sancho leaves.

Kimura began making nigiri. He set down each piece and murmured the age of the fish in Japanese or English: "Sayori, needlefish, aged one week." "Shima-aji, striped jack, aged one month." "Aji, horse mackerel, aged three days." "King salmon from Hokkaido, aged 14 days." He alternated between fresher and more matured examples to emphasize contrasts. The mackerel registered as crisp and sharp next to the month-old shima-aji, which had mellowed to the softness of a just-ripe banana, a substance my tongue could smash. He reached the showstopper: marlin, aged 49 days. It tasted like cultured butter transformed into marine life.

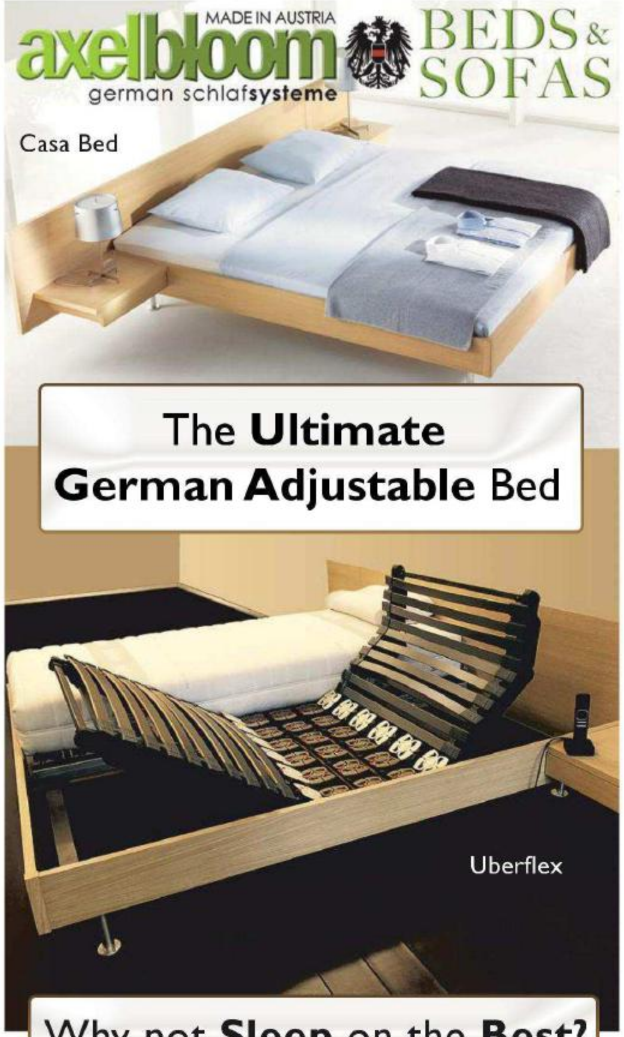
The fish was a revelation of delicious extremes. But there was also a midpoint during the lunch at Sushi Kimura that left just as profound an impact.

After the crab and before the first round of nigiri, Kimura handed out a U-shaped sheet of nori filled only with shari, the seasoned sushi rice he would unite with fish. The grains were on the firm side, pleasantly so, and they buzzed with umami amplified from the sour and the sweet of two types of vinegar.

The intent behind this bite was unspoken but explicit: You've come for the aged fish. But sushi is a harmony. Notice the rice too, how it's been calibrated especially for this seafood.

It wasn't my first sushi meal at which a chef conveyed the equal importance of shari to neta (nigiri toppings), but it was the only time I've been fed rice as a preamble specifically to underscore its value.

In Tokyo, the sushi experiences are infinite. I disappeared into a dozen of them during an early-spring trip. In their sum, I grasped what has re-



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ROBERT GAUTHIER Los Angeles Times

Irwin Wong For The Times

cently been driving excellence in L.A.'s own sushi ecosystem: an inspired return to the fundamentals.

Los Angeles will never be a land of absolutisms. For every chef taking the zaniest liberties, there will be another avowing the most exacting traditional practices. Among the city's current generation of omakase chefs, though, I notice a new paradigm: More of them are returning the essence of the cuisine in their pursuit of greatness, and they have an engaged, ready audience.

L.A. SUSHI, IN COMMUNION

Sushi is elemental to the story of Los Angeles. The California roll, the advent of supermarket sushi, the opening of the first local Japanese seafood distributor in 1963, the 1980s economic boom that flooded Los Angeles with Japanese capital, the Hollywood obsession with Matsuhisa in Beverly Hills, the now-ubiquity of sushi bars across the region: L.A.'s notions of nigiri and maki evolve in step with the city's stacked identities.

We have cultivated one of the world's most fervent sushi cultures. More than ever, that includes the headiest expressions. In a moment when ideas around "fine dining" — particularly in a Eurocentric, white tablecloth sense — are changing and dismantling globally, our omakase restaurants have never been more prominent, nor greater in number.

Omakase is an abbreviation of the Japanese phrase "omakase shimasu," or "I'll leave it up to you." At an intimate counter, for a few hours, the customer yields decision-making. The hyperfocus underscores the quality of the ingredients and a skilled chef's rigor.

In the city's tiniest temples of omakase — the ones with fewer than than a dozen seats, bookings fill within moments of their monthly release dates — the meals, like the one at Sushi Kimura, lean more to elaborate orchestrations.

Variations on the appetizers-to-nigiri tasting menu have prevailed in Los Angeles for decades. Brandon Hayato Go, who owns the seven-seat modern Japanese wonder Hayato, refers to the progression as "sushi-kaiseki." Go points to Masa Takayama and his menu at Ginza Sushi-Ko (the Beverly Hills predecessor, opened in 1987, to New York's exorbitant Masa, which Takayama opened in 2004) as a major codifying force in Southern California omakase.

Takayama was a showman. He secured pristine seafood from Japan before today's light-speed technology made such transactions far easier. More famously, he incorporated Western signifiers of luxury into his repertoire: tuna tartare heaped with Osetra caviar, foie gras bobbing in dashi, edible gold leaf draped over sliced beef, a climactic neta of seared wagyu.

A lot of glittery nigiri followed in his wake, and though Takayama wouldn't have used it, a dab of truffle oil became a common gilding in sushi bars across town.

SUSHI'S RICH ETYMOLOGY

Over the last five years, as omakase-specific restaurants have inched regionally into the dozens, I've heard the word "Edomae" increasingly bandied around. It's meant to evoke dedication to purity, but its context can be vague.

Edo, the name for Tokyo before 1868, means "mouth of the bay." Mae translates as "in front of" or "before." Beyond a literal connotation of "by the waterfront," the term also generally denotes "in the style of Edo." Historians often pinpoint the early 19th century as when nigirizushi emerged as a popular street food served from wooden stalls. Without refrigeration, fish was preserved by curing or pickling or boiling and served over salted, vinegared rice.

Shiho Fukada For The Times

Shiho Fukada For The Times

Shiho Fukada For The Times

REVERENCE for sushi as practiced in Tokyo by Norihito Endo, top and top of Page 4, at Ebisu Endo. Above, Koji Kimura and his fish aging at Sushi Kimura earned a Michelin star.

"Edomae sushi" remained shorthand for an ideal. To its most stringent practitioners it meant using seafood caught only from Tokyo Bay, served in an environment, hearkening to its fast-service roots, where chatter was discouraged. Today its use more generally circles awareness of seasonality and an embrace of canonical techniques.

At L.A.'s leading omakase restaurants — Kaneyoshi, I-naba, Shin Sushi in Encino and recently relocated Shunji in Santa Monica among them — the spirit of Edomae has meant sidestepping showy garnishes and doubling down on time-honored techniques. In sushi traditions, the neta has never been just about "raw fish." It's about what best frames the qualities of each variety: Marinate silvery kohada, grill or smoke ruby katsuo, boil prawns, preserve sea bream in seaweed, simmer eel, serve clams straight from their shells. A dot of freshly grated wasabi and a light brush of nikiri (soy sauce mixed with dashi, mirin and sake) finish nigiri the way a signature and varnish complete a painting.

All these elements — the specific consideration of each nigiri topping, a sense of playfulness in the dishes that kick off a meal — culminate at Morihiro Onodera's sushi bar in Atwater Village. Onodera arrived in Los Angeles in 1985; among his peers, he is the working chef who lastingly continues to shape the notion of omakase as fine dining in the city.

His most enduring contribution may be his devotion to rice.

Onodera has been vocal about the significance of shari for decades. He likes to say that the rice is 60% of the flavor of sushi. The sentiment echoes the philosophy of Tokyo chef Jiro Ono, whose name remains synonymous as the benchmark of Edomae standards 11 years after the release of the documentary "Jiro Dreams of Sushi."

When he began making nigiri during my first meal at Morihiro, his shari stood out not only in taste but in tint. It glowed reddish-brown underneath pale flounder. Onodera uses akazu, a red vinegar made from sake lees that traces back to Edomae traditions. Akazu has grown rarer due to its long fermentation period, at least three to four years, which makes it more expensive to produce — and also, in recent years, more desired by sushi chefs in North America.

The akazu that Onodera sprinkles over just-cooked rice ages for 10 years. It imparts a plummy mix of sour, sweet and salty. The taste hits the brain for a nanosecond; the palate registers the dancing texture of the distinct grains. The effect merges with the neta as both seasoning and counterpoint. It's subtle, and in the minimalist perfection of nigiri, practical.

L.A. will always have a maximalist streak, but rather than aiming to romance with truffle oil and pesto and overtly sweet sauces, more chefs are banking on customers geeking out with them on the old-school nitty-gritty.

Maybe rice tastings like Kimura's should be standard at blowout omakase meals everywhere.

THE RICE IS EVERYTHING

Sushi Kimura happened to be my first meal on a March trip to Tokyo.

Only air and water may be more vital than rice to life in Japan. It wasn't so much that Kimura's shari was the one by which I judged all others, but more that the meal established a frame of mind to which I was extremely attuned for the next seven days.

I found the shari in Tokyo to be broadly saltier than is typical in Los Angeles, pleasantly so. I admired how even nigiri pulled from a refrigerated case in depachika — the wonderful, overwhelming food halls in the basement levels of massive department stores — was made with rice that had been prepared so the grains didn't have a hint of mushiness and retained a pearly sweetness.

At omakase dinners, I zeroed in on the minute, satisfying gradations of sour and warmth in the rice.

Ebisu Endo resides on the fourth floor in a building on one of the quieter streets in Shibuya, one of Tokyo's densest shopping districts. Norihito Endo grew up in the sushi-ya business — his father is also a chef — and he initially left Japan to train as a soccer player in the U.K. before returning to apprentice under Takashi Saito, who is among the world's most revered. At his own place, Endo blurs tradition and modernism. Before a gorgeous sequence of nigiri, he blanketed soba with deliciously intense bottarga; grilled eel on the spot until its skin crackled; and marinated cucumbers in shio-koji before slicing them into rounds as thin as quarters. Endo's omakase most reminded me of the L.A. school of sushi-kaiseki.

Was I going to Jiro? That is the question asked by nearly every friend who knew I was headed to Tokyo. No, I did not score one of the hardest reservations on the planet. But through a mutual friend, I met up for lunch with Masuhiro Yamamoto, the food critic in "Jiro Dreams of Sushi" who functioned as the film's narrator. Yamamoto, who is 75, has eaten thousands of meals at Tokyo sushi-ya; he's an immovable stickler about Edomae sushi and kodawari, a word used to describe uncompromising craftsmanship.

He didn't tell me where we were going. We met at a tea shop and then he guided me to the subway. We emerged in Ginza, turned a few corners and stopped in front of the Seiwa Silver Building, a modest skyscraper. On the ground floor, as yet unmarked, was Sushi Kobayashi, a six-seat bar opened in December by Tetsuyasu Kobayashi. We were the only customers.

Yamamoto approvingly pointed out the noren hanging over the counter — square paneled curtains that, in the Edo period, customers used to wipe their hands after finishing their sushi meal. Kobayashi prepared a succinct omakase. All nigiri, no appetizers.

His lineup had akagai (ark shell, or red clam), a seasonal Edomae classic I'd tried elsewhere that week, classically cut in butterflied patterns to yield a texture with both give and crunch. Kobayashi rendered it beautifully. The shari was stained dark as dried blood, the telltale sign of akazu.

We finished with two variations on eel, sweet and savory, and the thinnest, most custardy tamago I've had. Yamamoto spoke little but nodded his praise to Kobayashi. We'd had a dozen exactingly prepared nigiri for a lunch that came out to $60 apiece. My dreams of sushi in L.A. momentarily turned to an ode to lineage like this.

My loyalty to Southern California pulled me back from the mists. Of course there is nothing like eating a cuisine at its source: the specificity, the nuances, the details that can never quite be translated. It's wonderful to visit Tokyo, to be swept away by the culinary heritage and its strictest keepers.

But Angelenos don't need to fly across the Pacific for a sushi meal that does justice to the cuisine's origins — not at this moment in history. Because at the heart of Edomae philosophy is the idea of treating beautiful ingredients with respect. That notion has been alive in California cooking for decades. With sushi, our virtuosos aren't masking ingredients anymore. They're flaunting exceptional fish and rice. Nothing more is needed.

Every era of our sushi culture builds on the next. This one has reinforced the bonds with the cuisine's parentage. Tokyo's creative omakase practitioners share a form with L.A.'s innovators. Whatever evolutions in sushi follow here, we'll know the rice stands equal to the seafood. And hopefully the grip on truffle oil has loosened forever.

HAND ROLLS, the way Los Angeles makes them, are delicious, not to mention wonderfully populist. Fresher than supermarket sushi without the commitment of omakase, they're the perfect fish-and-rice fix. Go online to see 11 of the best places to get them.

SHIN SUSHI

SILVIA RAZGOVA Silvia Razgova

SUSHI IN L.A. IS OFF THE HOOK: 21 PLACES WHERE IT'S BEST

FROM LUXURIOUS OMAKASE TO TASTY TAKEOUT, YOU'LL FIND IT HERE

BILL ADDISON
RESTAURANT CRITIC

LOS ANGELES is the best sushi town in America. We know this, even if that's the only thing around the subject we may agree on. ¶ Are you in a traditionalist or maximalist mood? Do you want maki filled simply with kanpyo (dried gourd) in the strictest Edomae fashion? A few moments of rapport with the chef shaping pieces of nigiri just for you? Or are you headed out for a deep-fried roll filled with spicy tuna, cream cheese and avocado and zigged with sauces that match the Lakers' team colors? ¶ What's the occasion: blowout omakase, takeout chirashi, or a wind-down evening at your neighborhood strip-mall sushi bar? ¶ There are no wrong answers. But I have been eating a lot of sushi lately, so I have many fresh opinions. ¶ So many of our best sushi chefs have been reconnecting with the roots of the cuisine, wedding their creativity to a focus on immaculate seafood and, of equal importance, fragrant and exactingly seasoned rice. (The rice is really, really important.)

MORIHIRO

The restaurants on this list admittedly lean to omakases: If you're shelling out hundreds of dollars for an evening of appetizers and nigiri, you should know which ones are worth it. For affordable, I will directly point out Gen and Hama in Little Tokyo and, for a filling and modestly priced top-shelf nigiri at a counter, Kisen in Arcadia.

Sushi, like so much in L.A., seems to evolve at an ever more rapid pace. My wish for the city's sushi restaurants generally is to push its sake lists forward: California has better access than ever to Japanese sake, which is an astonishing beverage in its variety and seasonality and pricing tiers. Most of what we see on menus here is dull and affordable or comically overpriced.

The actual sushi? That we have in wondrous plenty, as these 21 restaurants — a top 10 and 11 additional standouts — attest.

1 MORIHIRO

Morihiro Onodera arrived in Los Angeles in 1985 after training as a sushi chef in Tokyo. Beginning in 2000 with Mori Sushi in West L.A., which he sold in 2011, and now with his small, 3-year-old sushi-ya in Atwater Village, Onodera has remained a defining force in our city's sushi culture — and by extension has guided the meaning of fine dining in Los Angeles.

He helped codify an L.A. style of omakase in which small dishes — some of which reflect technique-focused kaiseki traditions (a zensai plate of tiny, seasonal bites) and some of which spring from his imagination (big-eye tuna tartare dolloped with a heaping tablespoon of caviar) — precede the parade of sushi. A table is a fine option, but if you can, splurge on a seat at the sushi bar in front of the master himself. Nigiri is spectacular when it begins arriving from Onodera's hands, with equal attention to superior seafood and daily milled, meticulously seasoned shari (vinegared rice). Handsome ceramics bring another level of beauty; Onodera made many of the plates himself. Seiichi Daimo, a certified sake sommelier, pours the most compelling pairings of any sushi bar in L.A. Rather than the hushed environments of most top-tier sushi bars, Morihiro has a boisterous warmth. You will leave very full and very cheered.

● *3133 Glendale Blvd., Los Angeles, (323) 522-3993, morionodera.com*

2 SUSHI KANEYOSHI

Kaneyoshi opened in 2020, hidden on the basement level of the 1970s-era Kajima building in Little Tokyo, in an elegant, windowless room that calms the senses with at least five shades of polished woods. (Important tip: Take the elevator down to the restaurant from the building's adjacent parking structure. Security guards are helpful with directions.) This is Yoshiyuki Inoue's star turn after years spent developing his reputation behind the counter of paragons like Mori Sushi and Sushi Ginza Onodera. He follows the sushi-kaiseki omakase format; the lineup of appetizers often includes chawanmushi threaded with meat from Hokkaido hairy crab and skipjack tuna smoked over cherrywood in a vinegar-onion sauce. Then Inoue and his assistants launch into a procession of Edomae-inspired nigiri, each seasonal seafood prepared to best highlight its flavors. By the final piece you're in the master's trance. This is sushi for connoisseurs, many of whom, at $300 per person, are already regulars.

● *250 1st St., B1, Los Angeles, kaneyoshi.us*

3 SUSHI I-NABA

Yasuhiro Hirano, whose family operated a sushi restaurant and fish market in Japan's eastern Chiba prefecture while he was growing up, ran the first iteration of Sushi I-naba in Manhattan Beach.

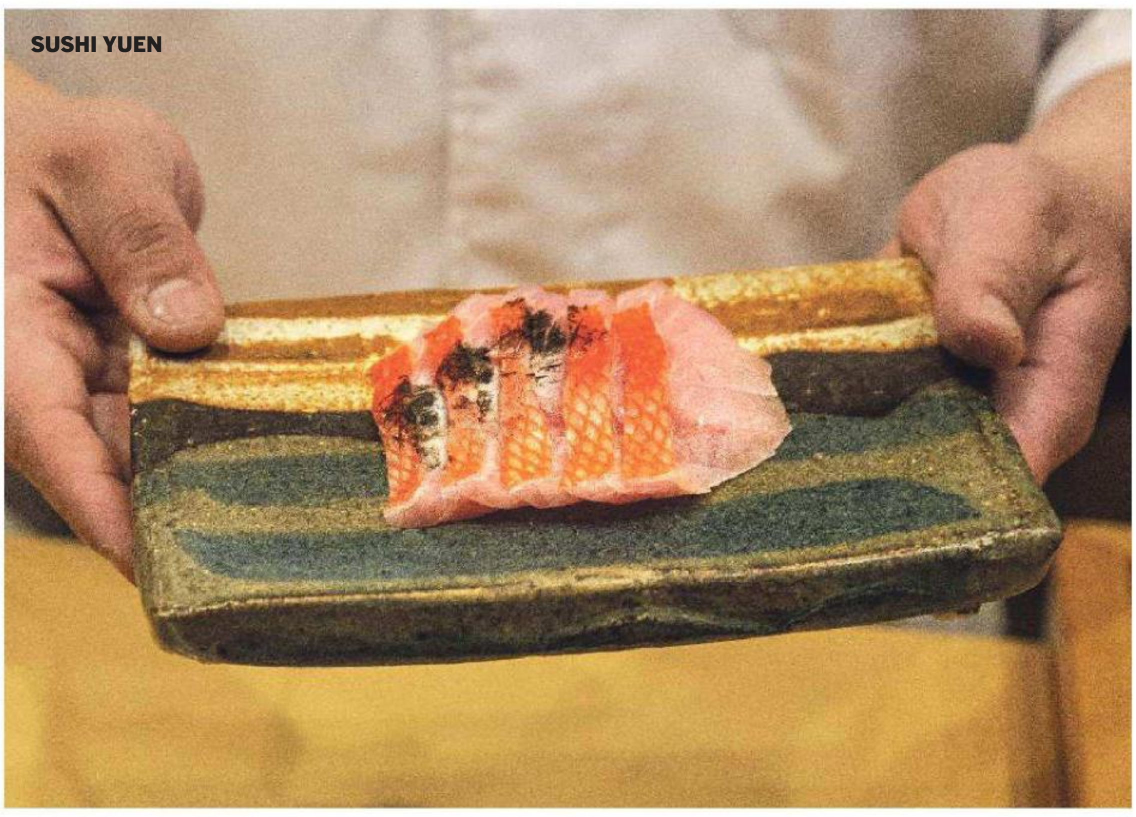
In 2022, the restaurant moved to a six-seat counter inside I-naba, a restaurant in Torrance that shares ownership with the sushi bar. Its size, and Hirano's exquisite version of omakase, make it one of the region's toughest reservations. Delicate dishes begin the meal: ankimo (monkfish liver) prepared two ways, perhaps, or a stunning cross-section of futo maki (a thick roll) layered with sardines and pickled ginger. When the meal shifts to nigiri, notice the distinct, pleasing sourness to the shari; to achieve the flavor he blends two kinds of akazu, the red vinegar made from sake lees that has its roots in sushi's Tokyo origins.

● *20920 Hawthorne Blvd., Torrance*

4 SUSHI KISEN

Set in a space full of calming light woods in the nook of an Arcadia strip mall, Kisen has a menu that veers through two dozen izakaya-style appetizers, a la carte nigiri and maki options and combination dinners that include sashimi with grilled chicken or salmon. Sitting at the counter requires an $80 minimum per person. If that seems expensive, let me frame it this way: This restaurant offers what is arguably the best deal for top-tier, tradition-minded sushi in the greater Los Angeles area. Rather than a grand omakase presentation, the format is a conversation with the chef, so you can set general parameters around the kinds of fish you prefer and how much you'd like to eat. Chef Hiro Yamada's selection of Japanese fish is usually extensive; ask for nigiri that surveys a swath of tastes and textures in a dozen or so pieces.

● *1108 S. Baldwin Ave., B6, Arcadia*



SUSHI YUEN

RICARDO DEARATANHA Los Angeles Times

5 SUSHI GEN

Little Tokyo's best-known sushi bar opened in 1980. Angelenos know it for the midday crowds and for its popular, photogenic sashimi deluxe platter. I love the place as a crossroads of affordability, efficiency and quality. Sitting at Gen's counter makes for a far superior and immersive sushi meal than sitting at a table. Chefs provide a list of seafood options in English and gladly interact, making nigiri two or three pieces at a time; if they aren't buried in a lunch rush, they'll direct you to some of the most seasonal options. Look beyond the tuna-yellowtail-salmon standards for rich, sweet varieties of sea bream and sayori, a delicate, pearly-fleshed fish listed as "halfbeak."

● *422 E. 2nd St., Los Angeles, (213) 617-0552, sushigen-dtla.com*

6 KOGANE

Chefs Fumio Azumi and Kwan Gong run one of the city's newest high-end omakase restaurants; the duo met during the pandemic and opened Kogane in Alhambra at the end of 2021. Behind a counter that seats a maximum of seven, Azumi and Gong prepare meals in beautiful sync. They intersperse small, seafood-focused dishes with nigiri throughout the evening, rather than saving the parade of sushi for a finale. I love that the chefs use two styles of shari, seasoned with

Myung J. Chun Los Angeles Times

SUSHI KANEYOSHI

Bill Addison Los Angeles Times

Maggie Shannon For The Times

Bill Addison Los Angeles Times

different blends of vinegars, alternating them with milder or stronger varieties of seafood. It's one of many details that highlight their joint ambitions. The commitment shows; as it nears the two-year mark, the restaurant is hitting its potential.

● *1129 S. Fremont Ave., Unit C, Alhambra*

7

SUSHI YUEN

Sushi chefs tend to prepare omakases as meditative performances; Ryan Kwak and his team bring an exuberance that makes for a fast couple of feel-good hours, though their showmanship is grounded in skill. Signifiers of luxury — caviar, shaved black truffles, a hunk of Wagyu displayed with its certificate of authenticity pre-grilling — show up as part of a pageant of starting dishes, and then the meal shifts into a traditional sequence of nigiri. It's a telling sign when a finishing piece of tamago is made with unusual care; the chefs use pureed shrimp and mountain yam (as does Jiro Ono of "Jiro Dreams of Sushi" fame) to give the egg a creamy density. Kwak talks to customers about twice-a-year trips to Tokyo to research omakase meals. His drive is obvious and inspiring — and worthy of a trek to City of Industry even for sushi fans who might live on the other side of the metro area.

● *18558 Gale Ave., Unit 100-102, City of Industry*

8

SHIN SUSHI

Admirably, chef-owner Taketoshi Azumi doesn't spangle his omakase with farmers market finds, gold leaf or truffle salt. Dinner will start with one appetizer plate of rotating seafood and vegetables that frequently includes one sawagani — a miniscule fried crab that is the essence of crunch. Then Azumi, an ebullient presence behind the bar who banters easily with customers in English or Japanese, funnels his energies into nigiri. Pray that he receives his weekly shipment of menegi, needle-thin Japanese chives. He binds a bundle of them to shari with a strip of nori and a finishing sprinkle of bonito flakes. This is often the meal's climactic piece, and its unique sharpness doesn't dim until after a spoonful or two of tofu mousse with black sugar syrup that's typical for dessert.

● *16573 Ventura Blvd., Encino*

9

SHUNJI

With a move to a serene new space in Santa Monica comes a reset for Shunji Nakao, whose previous restaurant closed in 2020. Shunji 2.0 has two rooms, each with white ash counters and space for seven seats: Nakao serves customers at one counter and chef Miki Takahiro mans the other. The format is sushi-kaiseki, with far more lyrically restrained starters like a pairing of firefly squid and fiddlehead in miso sauce. I'm a longtime fan of Nakao — of his aesthetic and his presence behind the counter, at turns intensely focused and slyly witty — and sitting in front of him is the reservation at Shunji I'd fight for.

● *3003 Ocean Park Blvd., Santa Monica, shunji-ns.com*

10

SUSHI TAKEDA

As with the other standouts behind L.A.'s breakout generation of omakase restaurants, Hideyuki Takeda brings a lifetime of experience to his own first place. He began his sushi career in Japan at 16 and previously led the kitchen at Sushi Tsujita in Sawtelle. Reach the third floor of Weller Court in Little Tokyo to find his new secluded retreat. Takeda presents several meal options: an abbreviated omakase at lunch, which would making for an impressive business outing; a nigiri-only option at dinner for $140 per person; and the full omakase with 10 or so small plates and at least a dozen nigiri. During the sushi-kaiseki feast, expect some striking, painstaking starters including his signature slice of maki filled with sardine or mackerel, pickled ginger and shiso, encircled with nori and an outer band of daikon. There are also order-ahead chirashi and nigiri to-go boxes available midweek between noon and 2 p.m.

● *23 Astronaut Ellison S. Onizuka St., Los Angeles, sushitakeda.co*

RECOMMENDED AS WELL (LISTED ALPHABETICALLY)

THE BROTHERS SUSHI

Mark Okuda, a longtime chef at Studio City's Asanebo, took over this Woodland Hills sushi staple in 2018, keeping the name but making the menu entirely his own. Rather than going omakase, I tend to order a la carte here, beginning with a tomato and snow crab salad, a plate of pickles and maybe a bowl of ginko nuts before moving on to sushi. Hone in on the nigiri Okuda crafts from fish dry-aged at the Joint nearby. If omakase at the counter is your preference, check out the new sibling restaurant in Santa Monica; its airy space is more acclimated for settling in comfortably at the bar.

● *21418 Ventura Blvd., Woodland Hills, thebrotherssushi.com, @thebrotherssushila*

HAMA SUSHI

The long-standing sign reads like a mantra: "Only Sushi, Sashimi. No Tempura, No Teriyaki. No Noodle, No Rice Alone." And also no reservations, so waiting for a seat at one of L.A.'s most popular sushi bars, particularly at lunch, can be half an hour or more. The reward? Unfussy, good-quality seafood at reasonable prices. This is the order-from-a-checklist model of sushi bar rather than omakase. It can be tempting to take a table in the restaurant's side room, but the action is at the sushi bar. You receive your nigiri faster, when the rice still holds some warmth, and the whiteboard behind the counter lists daily seafood arrivals that the printed menu doesn't mention.

● *347 E 2nd St., Los Angeles, hamasushirestaurant.com*

GO'S MART

Tsuyoshi Kawano — who runs the restaurant with his wife, Chiemi, and originally ran the business as a market with a thriving side gig renting VHS tapes of Japanese films — believes in extravagant garnishes. His nigiri arrives with truffle oil, citrus zest, garlic chips and other loud stylings. But his traditionalist sensibilities can be teased out; have a conversation asking him to dial back the bells and whistles and he will serve an omakase showcasing the top-notch seafood he stocks in his case. This isn't a long evening out: Kawano knocks out meals unusually fast in an hour or less, but I always leave content.

● *22330 Sherman Way, C12, Canoga Park , (818) 704-1459*

KENBEY SUSHI

Kenji Koyama's Silver Lake sushi bar slipped into the scene late in 2021 and still remains relatively low-profile. Among the density of the area's restaurants, Kenbey stands out especially at lunch; ask Koyama for a straightforward nigiri omakase and he'll pull out some excellent seasonal seafood, feeding you just enough to be full. Omakases at dinner, without some conversation, can swerve into truffle-oil territory; that's not my thing, so I've learned to speak up. But overall Koyama has chops, and the nice sake list includes some approachably priced bottles. Kenbey is a mid-priced gem that nearby sushi lovers should work into their rotations.

● *4331 Sunset Blvd., Los Angeles, (323) 928-2177, @kenbey_la*

MATSUMOTO

Naruki Matsumoto is among L.A.'s most underrated sushi chefs. At his sedate restaurant set in the corner of a Beverly Boulevard strip mall, customers tend to park at tables and order from the a la carte sushi menu, with its deep list of seasonal Japanese fish. When you sit at the counter for an omakase, Matsumoto does not mess around. He's done away with appetizers for his omakase; the meal consists of nigiri, which arrives rapid-fire often three to a plate. I might wish for the sense of communion that comes as a chef makes nigiri piece by piece, but I can also respect Matsumoto's aesthetic, particularly when he hands over a trio of two different shrimp flanked by a mound of lacy meat from Hokkaido hairy crab, each united with the restaurant's firm, gently vinegared shari.

● *8385 Beverly Blvd., Los Angeles, (323) 653-0470, matsumoto-restaurant.com*

NOZAWA BAR

Twice nightly — at 6 p.m. and 8:30 p.m. sharp — customers who have booked a reservation at Nozawa Bar line up near the entrance of the Beverly Hills location of the juggernaut Sugarfish chain. In a few moments, they're whisked through the dining room and escorted to a 10-seat sushi bar hidden behind a door down a long hall. For a decade, Osamu Fujita has presided over the company's high-end omakase destination with the blessing of Kazunori Nozawa, the retired chef of Sushi Nozama in Studio City who co-founded Sugarfish with his son Tom and other partners. Expect a high-octane, nigiri-heavy meal. Nozawa famously entrenched the blue crab hand roll into L.A. culture. As a mic drop, Fujita fills his roll with Maine lobster instead.

● *212 N. Canon Drive, Beverly Hills, (424) 216-6158, nozawabar.com, @nozawabar*

Q SUSHI

Hiroyuki Naruke ushered in the Edomae-inspired rigor that's become the yardstick in L.A.'s golden era of high-end sushi. He ran a small sushi-ya in Tokyo's Roppongi district before opening his downtown restaurant in 2014. His omakase has a strict minimalism, but that doesn't imply plainness. It means every element of the nigiri is imperative: how exactingly the seafood is aged, preserved or served at peak freshness; how precisely the rice is seasoned; how finely tuned the judiciously used sauces and condiments are balanced. Naruke pays close attention to his customers, but he's no entertainer; he performs his tasks with solemn absorption. At lunch, an abbreviated omakase is $150, half the cost of dinner.

● *521 W. 7th St., Los Angeles, (213) 225-6285 qsushila.com*

SUSHI CHITOSE

Housed in a soothing Mid-century building partitioned with slatted wooden walls, Chitose is the South Bay beacon for a reasonably priced omakase that leans on the Edomae ethos. The cost is $75 per person. Nigiri tends to feature milder seafood and gently seasoned rice, but the emphasis remains laudably on the essential flavors rather than busy garnishes. The intensity of a sushi meal doesn't always make for a relaxed date-night option, but this one does. Bonus for an after-dinner walk: Redondo Beach is less than a mile away.

● 402 S. Pacific Coast Hwy., Redondo Beach, (310) 316-6268, *sushichitose.com*

SUSHI GINZA ONODERA

The West Hollywood outpost of a high-end Tokyo restaurant group serves a $400-per-person omakase. That's the highest base-price ceiling for the most rarified sushi experience in Los Angeles, and at an energized moment for L.A. chefs interpreting Edomae-inspired traditions at the highest levels, Ginza Onodera has competition from locally owned exemplars. That said, Yohei Matsuki and his team present a lovely array of both classic and contemporary small plates (seasonal bamboo shoots with lemony sacho leaf; chawanmushi gilded with caviar) that proceed nigiri. The gracious service staff might circulate through the room with maps and photographs to illustrate the province of the seafood, and the chefs have a collective charm that keeps the mood in the cloistered room light.

● *609 La Cienega Blvd., West Hollywood, (323) 792-7776, sushiginzaonoderala.com*

SUSHI NOTE

Hitting its five-year mark in Sherman Oaks, Sushi Note aims to please many tastes with a la carte and set-menu options. I have a hack for my happiest meal: I make a reservation for the counter and then request an all-nigiri omakase. Chef Earl Aguilar accommodated me with some spectacular bites, including hamachi aged for 14 days; houbou, or sea robin, a buttery winter fish I don't see often on L.A. menus; and bonito marinated in brandy. Equally wonderful: brainy wine pairings, poured by ace sommelier Briana O'Connor, from the restaurant's deeply considered list. Sushi Note sits across the street from Augustine wine bar, which is no coincidence; oenophile David Gibbs co-owns both places.

● 13447 Ventura Blvd., Sherman Oaks , (818) 802-3443, *sushinotela.com*

SUSHI TAMA

The Los Angeles arm of San Diego-based Showa Hospitality opened in Robertson Plaza at the edge of Beverly Hills in 2020; the beach-toned restaurant at first sustained itself by selling takeout nigiri and make-at-home roll kits. When indoor dining resumed, Hideyuki Yoshimoto — who received his sushi training in restaurants around Tokyo's Tsukiji Fish Market before its historic relocation in 2018 — could finally show the city his abilities. Ordering a la carte will likely lead to a pleasant meal of mostly tradition-minded starters (clam miso soup, seaweed salad), sashimi and sushi, an especially worthy option for lunch. Opting for an omakase at Yoshimoto's counter during dinner brings the fireworks, with the requisite range of rich, lean, vinegared and torched fish melded to nicely salty-sour rice.

● 116 N. Robertson Blvd., Los Angeles, (424) 249-3009, *sushitama-la.com* , *@sushitama_la*

Photographs by RICARDO DeARATANHA Los Angeles Times

'FRESH IS BORING'

THE JOINT'S OWNER IS BRINGING DRY-AGED FISH TO THE MASSES. LIWEI LIAO TALKS US THROUGH HIS TECHNIQUE.

BY STEPHANIE BREIJO

LIWEI LIAO, owner of the Joint fish market in Sherman Oaks, has a motto: "Fresh is boring." Coral-red snappers from Japan hang upside down in the rows of refrigerators, mouths agape and eyes bright and glassy, as if they've just been plucked from the water — but they've been dead for weeks. That's the surprising thing about the dry-aged fish here — just how pristine it is. Liao has managed to almost bend the march of time with a meticulous process, and chefs and home cooks are eating it up.

Liao's dry-aged seafood crops up on menus across L.A., landing atop white tablecloths and in alleyway pop-ups alike: in a version of Hainan chicken rice at Yang's Kitchen in Alhambra, hearth-roasted branzino at Etta in Culver City, 18-day toro nigiri at Sushi Note in Sherman Oaks, pescado a la brasa at Damian downtown and turbot meunière at Bell's in Los Alamos.

And a sprawling new facility in Vernon with the capacity to dry-age 25,000 pounds of seafood a week is set to bring a taste to more dining rooms soon.

Liao's product is trendy, but that doesn't mean it's a flash in the pan. "A lot of people say, 'Oh, it's just a trend.' They see it on social media. For us, we don't do it because it's a trend," the fishmonger says. "We do it because it actually delivers a better product."

Dry-aging is far from new, he acknowledges, but nearly all of the centuries-old methods involve some form of preservative, be it smoke, salt or nitrates. His methods, Liao says, yield results unlike many of the conventions that came before: There is no smokiness, no overt saltiness, simply a more pronounced taste of the muscle of the fish and a slightly more condensed, buttery consistency.

"Most people that eat my fish say, 'Oh, wow, that tastes fresh,' " Liao says, "because in their mind it still represents what fresh should be: It's very crisp, it's very clean, it has a lot of clarity, it has a lot of texture."

At the Joint, roughly a dozen dry-aging fridges display the wares: tuna from Spain, barramundi from Arizona, salmon from New Zealand, black cod from British Columbia, hamachi from Japan. The rows of fish are mesmerizing, their eyes staring back from behind the glass doors, with the fridges programmed to various settings. Some are set to purge more moisture within 48 hours, others are tailored to fish that have been aging for one to two weeks already and that have achieved a kind of stasis. Some fish retain their heads, some have been lopped off. Liao prefers to keep his fish as intact as possible when aging because every aspect — the eyes, the gills, the fins — serves as an indicator for the fish's freshness and progress as it ages.

The Joint processes and dry-ages 3,000 to 4,000 pounds each week; its new processing facility, slated to open in Vernon later this year or early next, will feature what Liao calls "the biggest dry-aging chamber for fish in the world" and will more than quintuple capacity. The height from the floor of the Joint to the ceiling is 15 feet; the chambers in the new facility stand 22 feet tall. In Sherman Oaks, Liao and his team can process 25 or 30 different species, but the larger facility will allow for increased volumes of their most popular fish — branzino, salmon and sea bream — for restaurant groups and hotel chains.

How, exactly, does Liao's dry-aging work? The answer varies depending on the size and species of fish, but for some, it takes weeks before the proteins begin to break down while the blood, water and "slime" evaporate.

"With branzino to tuna," Liao says, "it's like you're comparing quail to beef." A 600-pound tuna could age for 18 to 21 days, whereas a 1-pound branzino needs only three or four.

The precision of his dry-aging refrigerators — each with roughly 50 parameters that control the environment — is what make his methods possible. Around 2016, he began tinkering with fridges built for dry-aging beef, customizing sensors and modifying the compressors, evaporators, defrost cycles and fans to extract moisture from the seafood, avoiding both frost and rot.

Don't try this at home. Humidity control, consistent temperature and stability can't be achieved with a standard home fridge or at least not at this level; attempts to dry-age your salmon for two weeks at home most likely will lead to decay and an extremely unpleasant scent. Best to leave it to the pros, especially one who's been experimenting for decades.

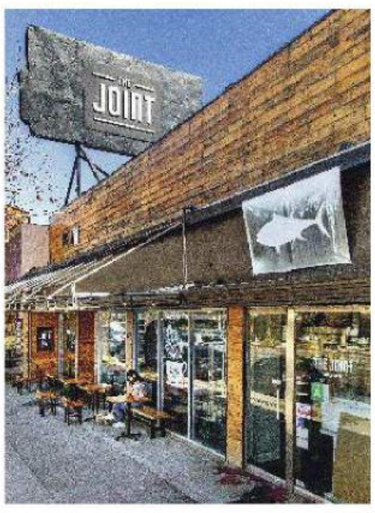
A family hobby spurred his love of the trade. Liao moved to New York at age 4 or 5; in Taiwan, his father was what Liao calls "a true outdoorsman," and that continued in the States.

Liao grew up in the Bayside neighborhood of Queens, N.Y., fishing from his family's boat. Sometimes the Liaos would catch far more fish than they could consume and would store it in refrigerators or coolers for as long as they could without placing it in "the black hole" of their freezer.

"Being Asian, nothing went to waste," Liao says. "We had to keep it for as long as possible. Over the last 30 years, through that experience, I created my own methods of how to maintain and condition fish from the moment it leaves the water."

Fish in large coolers packed with gas-station ice would begin to bruise after a few days; this inspired Liao and his father to stand the coolers up against a tree as vertically as possible, placing the fish's weight on its nose. Today, the Joint's fish hang from hooks pierced through their tails: Hanging the seafood head-side down, Liao says, allows for impurities to exit the fish, as opposed to being stored in the tail.

Liao moved to L.A. in 2000 to study civil and mechanical engineering and dabbled in various fields, including food service with a boba truck he helped design and build. A stint as a global supply chain manager helped shape his understanding of how products traverse the world; this would come in handy when he began sourcing seafood. But it wasn't until a visit to a chain supermarket — where he was appalled by the quality of the fish — that he decided to open the Joint. To some, it was inevitable. "It was always a running family joke that I catch so much fish I should sell it," he says.



"**MOST** people that eat my fish say, 'Oh, wow. That tastes fresh,' " says the Joint's Liwei Liao, with a Spanish mackerel in front of a dry-aging chamber, top. Above, black sea bream hangs in a chamber. At left, the market's exterior.

Liao opened the Joint in 2018 with his brother, David, and modeled it after every other seafood market: fresh fish laid out on ice whole and in large filets, rapidly deteriorating and, when not sold within a day or two, causing waste. It was, he says, unsustainable. Liao began hanging fish in the back of the shop, hidden from view over concerns that the fish eyes staring back at customers might scare them away from a sale.

But his dry-aged fish began to take off, becoming so popular that the amount of hanging fish could no longer be hidden in the back. He started with one small display out front, which got customers asking questions, which spurred more orders. Over the course of the COVID-19 pandemic, four, five, six, seven fridges sprung up, encroaching into the cafe seating area. But the storefront was a stepping stone to Liao's biggest goal: to become a wholesaler, increasing his order sizes and in turn creating better connections for sourcing fish from around the globe.

Liao began developing relationships with chefs, expanding his roster of wholesale customers into one of the most impressive in the city: Damian, Merois, Rustic Canyon, n/naka, Etta, Cobi's, Manuela, Verse, Workshop, Hatchet Hall, Niku X, Sushi Note. And he provides guidance for chefs who've begun dry-aging on their own premises, such as Providence's Michael Cimarusti and the Brothers Sushi's Mark Okuda. Liao stocks restaurants beyond L.A. too, shipping his fish to chef Dominique Crenn in San Francisco, Catbird Seat in Nashville, Jônt in Washington, D.C., and multiple restaurants in Florida.

Intrigued by dry-aged fish for nearly a decade, sushi chef Okuda long hoped to experiment with such techniques but admits he was too fearful of botching it to try — until he met Liao. Now, he says dry-aged fish makes up roughly half the menu at his Woodland Hills and Santa Monica sushi restaurants, including nearly all of the sashimi. It wasn't until 2020, when Okuda closed indoor dining due to the pandemic and found himself with extra time to experiment, that he began purchasing from Liao for Brothers' new to-go menu. He loved the results so much that he installed dry-aging fridges in both restaurants under the guidance of Liao, who sells him fresh fish to age on-site.

Though dry-aging has become a large focus at Brothers since 2020, it can still take a moment for customers to understand.

"When I say 'dry-aged,' I think two things pop into their minds: 'Is it like a fish jerky, is it too dry?' Or, 'Is it like beef?' " he says. They want to know if it's hard or chewy. Usually, he tells them that it's similar to the process used in dry-aged beef; they're almost always shocked, he says, to taste something tender, and regularly ask if he's certain the fish is weeks old.

Daniel Son began dry-aging as early as 2015, learning to repeatedly draw out moisture from fish using Pichitto drying sheets when he worked under Seiji Yamamoto in Tokyo at lauded fine-dining restaurant Nihonryori RyuGin. He continued the practice when he returned to the States, even when customers and fellow U.S. sushi chefs didn't regard the practice as "fresh" or "real sushi." Liao, he says, helped correct that misconception.

"Now, we have these [refrigerator] dry-agers, and it's a lot more controlled," Son said. "It was so great seeing Liwei taking it and popularizing it."

Liao inspired Son to purchase his own dry-aging refrigerator, and Son says it's helping him to see how far he can push the boundaries of dry-aging. He plans to incorporate the technique in his forthcoming omakase restaurant, Sushi Sonagi in Gardena, where he expects multiple courses will involve dry-aged fish, crab and even bottarga.

That connection and discussion with chefs is crucial to Liao. He both encourages others to try dry-aging and likes to work closely with clients, determining not only when they plan to place his fish on their menus but also how: Whether it's grilled, raw, smoked, roasted or poached will determine how long he should age it. Are they looking for fruit notes? Funk? Umami? The allure for chefs is understandable. It can also be economical: Unsold fish in the restaurant can linger for an additional few days, whereas fresh fish would need to be repurposed or discarded with both money and product lost.

Liao tries to practice sustainability in his storefronts. At Uoichiba, his new hand-roll bar at Citizen Public Market, tuna scraped from the tail or behind the head gets transported from the Joint to the Culver City food hall and wrapped in nori with rice. A fumet, simmered from dry-aged fish bones and heads, also is available at the temaki bar, paper cups of soup clouded with miso and bright with clean, unadulterated fish flavor. In the Joint, leftover whitefish meat is smoked and extracted, then turned into salad for the front case, while his cafe's tuna melt uses meat that's cooked in butter and heaped onto pressed sourdough with Gruyère. His team even makes dog food with discards.

Sitting at the center of his rapidly growing enterprise, hundreds of hanging eyes staring back at him, Liao says that he's just getting started and that every day, his Vernon facility is closer to completion. He has big plans, and while it might take a bit more time for them all to come to fruition, the wait — as with his meticulously aged fish — most likely will be worth it.

TEMAKI can be made with a variety of fillings. For fish, below, sashimi, smoked and tinned fish all work.

Photographs by CARLOS JARAMILLO For The Times

A handy guide to making temaki

PILE ON THE AVOCADO, RADISH SPROUTS, SPICY MAYO, SEAFOOD — AND SALSA MACHA **BY BETTY HALLOCK**

ALL YOU NEED FOR A hand roll party at home is a big bowl of sushi rice, a tall stack of nori (dried sheets of seaweed) and any fillings and condiments you want. Fresh, crunchy vegetables are excellent with sushi rice; so is leftover carne asada or potato salad — with soy sauce or salsa macha, or sprinkled with nuts, or topped with fruit. Really. I've learned that I don't have to be a traditionalist — or a perfectionist — when it comes to making hand rolls at home. Another plus: The only thing to cook is the rice. ❡ Sushi chefs are revered for the precision with which they cut fish. The level of esteem for sushi rice is reflected in its name, shari — it means "bones," a reference to the sacred enshrined bones of Buddha. And sushi lore says that if shaped properly, all the grains of rice for nigiri will face the same direction.

But I grew up eating homemade sushi. My mom made simple rolls — kappa maki, cucumber cut rolls. Or sometimes instead of cucumber, a tuna salad of canned Chicken of the Sea mixed with Kewpie mayonnaise. When she made sushi rice, I'd help fan the rice to cool it down as she mixed in vinegar, sugar and salt, using a shamoji, or wooden spatula. She rolled sheets of nori around rice with a row of cucumbers or tuna salad in the middle to form nearly perfect, compact cylinders, using a small bamboo mat called makisu. "It's easy!" Mom says.

Hand rolls are even easier. Temaki (*te* for hand, *maki* for rolls) are traditionally cones of nori filled with sushi rice and whatever you like. We all know and love L.A.'s iconic blue crab temaki and so many iterations at hand roll bars that lately seem to be proliferating faster than SoulCycle studios in the mid-2010s. It's even more fun when you make them at home, DIY-style, where everyone creates their own.

A couple of years ago, I made temaki for a New Year's Eve dinner with my friend photographer Jeni Afuso. I prepared sushi rice that night, and we gathered ingredients for filling rolls. Other than the rice, nothing was cooked: cucumber, carrots and radishes cut into matchsticks; slivers of asparagus, scallion and myoga, or baby ginger; sliced avocado; kaiware, radish sprouts; a small selection of sashimi. Everything was raw or pickled or tinned, set out family-style in the middle of the table. It was so chill that we made temaki again the next afternoon for New Year's Day. And then again the following New Year's Eve. And in between for birthdays and casual dinner parties.

THE NORI

For hand rolls, nori — shatteringly crisp sheets of it — is as important as sushi rice. The highest-quality Japanese seaweed for nori comes from the Ariake Sea, a huge bay on the southern island of Kyushu. The seaweed is blended, pressed and dried in a process developed by Tokyo paper makers in the 1600s, then graded according to the time of year it was harvested and dozens of other criteria such as color, flavor, hagire (crispiness) and kuchidoke (the texture that makes it melt in your mouth). When you bite into the best nori, it explodes with crackle, flavor and aroma, and then it practically dissolves.

Which is all to say: You should buy the best nori you can afford. It should be so crisp that you can fold the seaweed paper and it will snap cleanly in half. Japanese markets offer increasingly more varieties, and I've seen a favorite brand, Mikuniya (from Ariake), at stores such as Nijiya Market.

Nori comes in a standard size, about 8 by 7 inches. Most temaki at sushi bars is made with a half-sheet of nori (to form a cone). Like many home cooks, I use a quarter-sheet for hand rolls. Snap or cut the nori in half once, then in half again for a nearly square quarter-sheet. Top the nori with a small amount of seasoned rice and whatever fillings you want. Then just fold it like a taco, either edge to edge for a rectangle or corner to corner for a triangle.

THE RICE

Sushi rice probably is considered the hand roll party centerpiece, and yes, there are nuances when it comes to preparing it; I try not to get too hung up on them. Shari preparation is the individual expression of each sushi chef. But even if you aren't sourcing your rice directly from a farmer in Yamagata prefecture, creating your own rice blend, using Hokkaido bottled spring water or aging red vinegar for a year, you can still make great shari. As with any recipe, just follow recommended guidelines.

For sushi rice:

- Use premium short-grain rice. Many varieties are available at Japanese markets, but avoid new-crop rice (it's recently harvested and contains more moisture).
- Be careful not to overcook the rice. It shouldn't be soft — sushi rice should be firmer than cooked Japanese rice is normally. Some might describe it as "chewier" or "al dente."
- A large, wide bowl works well for mixing the vinegar mixture with the cooked rice while it's still warm, so that the seasoning is absorbed evenly.
- With a wooden spatula or flat wooden spoon, mix by gently tossing, so as not to mash the grains of rice. (Traditionally, a shamoji is used with a light slicing or chopping motion at about a 45-degree angle through the rice.)

To fan, or not to fan? The traditional method for preparing sushi rice is to fan it while mixing in the vinegar seasoning. It's said that fanning the rice to cool it down helps give it sheen and a "chewy" texture. My mom fans her rice; my grandma fanned her rice. But increasingly, friends and even sushi chefs tell me that for small amounts (3 to 5 cups of rice), it isn't necessary, especially if it isn't being served immediately. So, fanning optional.

FILLINGS AND CONDIMENTS

One of the most inspiring hand roll restaurants in the world is Awomb in Kyoto. It's known for the unique way it serves hand rolls, called teori (ori means weave) because the variety of ingredients weaves so many flavors together.

The hand roll combinations change seasonally but might include soy-simmered bitter melon with Japanese pear and parsley; pickled mackerel and chervil; pork pâté with fig and paprika; yuba (one of the tofu products Kyoto is famous for) with cherry tomato and kelp flakes; matcha omelet with grilled squid; grilled shiitake mushrooms with cheese; marinated bok choy with dragon fruit and thyme; and griddled seitan with grape and edible flowers. These might be served composed on the same platter, along with more combinations, small squares of nori and a bowl of rice.

When it comes to fillings, Afuso is an aficionado. "There are no rules," she says, "but curation makes it special."

A family-style spread often will include sashimi. Sashimi-grade fish is available at many Japanese markets. Luxe Seafood, local fish supplier to Los Angeles sushi bars, isn't open to the public, but the company provides sashimi such as hamachi (yellowtail) and salmon, as well as cooked tiny shrimp, to Nijiya and Tokyo Central markets. Downtown wholesale seafood market Los Angeles Fish Co. is open to the public. But raw fish isn't necessary; smoked fish and tinned fish make for delicious hand rolls too.

Fresh vegetables are key. I love crunchy raw cucumbers, asparagus, okra, carrots, yamaimo (Japanese mountain yam), radishes and radish sprouts. Sliced avocado. Anything pickled, especially chiles. The zing of fresh shiso (whole leaves or finely sliced) is the best.

And lots of condiments. It's not just about the soy sauce and wasabi. Set out small bowls of Hawaiian pink salt, flaky sea salt, sesame seeds, nuts, salsa macha or chili crisp, yuzu kosho (Japanese fermented citrus and chile paste), shichimi togarashi spice blend, everything bagel seasoning, grated fresh ginger, pickled plum (umeboshi) paste or citrus zest. Use at will.

A few more favorite recent combinations:

- cucumber + shiso + asparagus + shichimi togarashi
- blue crab salad + salsa macha + sesame seeds
- smoked salmon + cream cheese + toasted pine nuts
- spicy tinned fish + thinly sliced celery + flat-leaf parsley

One of Afuso's favorite combinations is potato salad topped with a tiny wedge of kishu mandarin, a la Awomb. Spicy mayo on the table is a must. (Her recipe: Mix ½ cup Kewpie mayo with 2 tablespoons sriracha, 1 tablespoon soy sauce and the juice of half a lime.) So is cream cheese, for gravlax or cold-smoked trout with dill. "Lately I've been loving tinned smoked fish mixed with Kewpie and salsa macha. And red walnuts."

DIY Hand Rolls

A hand roll party is a call to creativity. You can use whatever fillings you like. Sashimi-grade fish is traditional, but ingredients such as market vegetables and herbs or even leftover potato salad and carne asada are as delicious. Tinned and/or smoked fish is great with sushi rice.

Sashimi-grade seafood is available at Japanese markets already cut into blocks (called saku) that are easy to slice. Here you also will find high-quality short-grain rice, rice vinegar and sheets of nori (dried seaweed).

Sushi rice should be cooked a little less than regular Japanese rice so that it's less soft and sticky. Shari — the seasoned rice for sushi — is slightly chewy, or even al dente. Measure the weight of the rice so that the ratio of rice to water is accurate. The seasoning is all about the balance of sour (vinegar) and sweet (cane sugar), and I prefer less sweet. Once the rice is cooked, most of the work is done.

Set out plates of fillings and bowls of condiments family style for everyone to make their own hand rolls.

SUSHI RICE

415	grams (2 cups) japanese short-grain rice
2	cups water
¼	cup rice vinegar
4	teaspoons cane sugar
1	pinch sea salt

SPICY MAYO

½	cup Kewpie mayonnaise
2	tablespoons sriracha
1	tablespoon soy sauce
	Juice of 1/2 lime (optional)

FOR ASSEMBLY

1¼	pounds your favorite sashimi or seafood (such as hamachi, yellowtail or tuna cut into 1/2-inch slices, or poached small shrimp)
10	shiso leaves
1	avocado, sliced
1	Japanese cucumber, julienned
1	medium carrot, julienned
1	watermelon radish (or 4 red radishes), julienned
½	bunch thin asparagus, trimmed and cut in half lengthwise
⅓	cup chives, finely chopped
1	bunch radish sprouts
	Soy sauce, for serving Wasabi, for serving Toasted sesame seeds, for garnish
1	package premium nori (preferably from ariake)

1 Wash the rice: Put the rice in a fine strainer set over a bowl and fill with cold water. Gently wash the rice, stirring it with the tips of your fingers, until the water turns milky. Lift the strainer from the bowl and drain the water. Repeat the process a few times until the water is clear. Keep the rice in the strainer to dry for 10 minutes.

2 Cook the rice: Put the rice in an even layer in a medium-size, heavy-bottom pot with a tight-fitting lid and add the 2 cups cold water. Let sit for 10 minutes. Put the lid on the pot and bring the rice to a full boil over medium-high heat; this should take a few minutes. Immediately reduce the heat to medium-low and simmer for 10 minutes. Remove from the heat and let sit, still covered, for 15 to 20 minutes.

3 Make the rice seasoning: In a small saucepan over low heat, dissolve the sugar and salt in the rice vinegar (it shouldn't come to a boil). Set aside to cool. Any left over will keep, covered, in the refrigerator for up to a month. Transfer the rice to a large bowl and sprinkle the vinegar mixture evenly over the rice. Gently fold with a wooden spoon or spatula, using a cutting motion to thoroughly mix and get rid of any lumps without mashing the rice.

4 Mix the spicy mayo: In a small bowl, mix the mayonnaise, sriracha, soy sauce and lime juice (if using) until well combined.

5 Assembly: Put the sashimi and seafood on a large plate, garnished with shiso leaves. Arrange the vegetables on plates and the condiments and garnishes in small bowls. Put the nori on another plate. Serve family style with the sushi rice.

Place a sheet of nori in the palm of your hand and top with about 2 tablespoons of sushi rice. Top the rice with two to three fillings of your choice. You can wrap the nori around the rice and fillings in a cone shape or just fold it in half.

VARIATIONS

Other suggested fillings and condiments: myoga (baby ginger), thinly sliced; umeboshi (pickled plum) paste; fresh or pickled chiles, thinly sliced; scallions, thinly sliced; ikura (salmon eggs); yuzu zest; finely grated ginger; toasted nuts; toasted pepitas; your favorite tinned fish; blue crab salad (8 oz. can Chicken of the Sea blue lump crab mixed with 1/3 cup Kewpie mayo)

Photographs by Ricardo DeAratanha Los Angeles Times

ASPARAGUS, corn and eggplant are the sorts of ingredients that inspire Yoko Hasebe.

FRESHLY FISHED FROM THE FIELDS

YOKO HASEBE, A DANCER AND CHEF, GETS ARTISTIC WITH PLANT-BASED SUSHI

BY BETTY HALLOCK

GROWING UP IN Saitama, Japan, Yoko Hasebe didn't dream of sushi. From the age of 7, she studied ballet and later jazz dance at Nihon University College of Art in Tokyo. Fate brought her to California and a series of jobs at Japanese restaurants, where she found her way into the kitchen, rolling maki alongside sushi chefs such as Kimiyasu Enya at Enya and Morihiro Onodera of Morihiro. ¶ "I loved being in the kitchen," says Hasebe, 29. "At first I didn't think I would be able to do both — being a dancer and a chef — but I try anyway." ¶ Between auditions, she learned to make rolls and how to cut fish and eventually prepare nigiri sushi for omakase menus. In 2018, when more and more customers began asking for vegetarian options, Hasebe was asked to design vegan sushi. The requests planted the seed for her future.

"People were asking for it so much," she says. "We had a couple vegan rolls and they were popular, but not any nigiri," referring to the hand-shaped style of edomaezushi, the most highly regarded type of sushi — seasoned rice traditionally topped with raw or preserved fish or other seafood. She traded mackerel for mushrooms, toro for tomatoes, octopus for okra.

Hasebe was at the forefront of a trend. Since just the beginning of this year, two vegan sushi restaurants have opened in Los Angeles. Niku Nashi opened in February inside Melrose cocktail bar APB, with menu options such as a spicy "no tuna" hand roll and a dragon roll with cream cheese, asparagus, seared "no eel" and avocado. As of January, Kusaki is L.A.'s first vegan omakase sushi restaurant. And extensive selections of vegan sushi are served at restaurants such as Ichijiku Sushi in Highland Park, Fiish in Culver City, Vegan Castle in Long Beach and Ma-Kin in Agoura Hills.

Hasebe is the vegan sushi chef behind Plant Sushi Yoko, which she quietly launched as a delivery and pickup service in 2020 after losing her restaurant job at the beginning of the COVID-19 pandemic. For Hasebe, it's less about a trend and more about chisan-chisho, a local-food approach that started as a grassroots movement in Japan in the '90s in response to agricultural globalization. The phrase means "produced locally, consumed locally," but the concept also puts an emphasis on environmental stewardship and community identity.

"We have so many great vegetables, I want to use the ingredients that are from here," she says, "instead of having fish shipped from Japan, which is amazing that we can do that, but I think vegetables speak of California."

Entirely plant-based sushi in L.A. has its roots in Little Tokyo, where restaurant Shojin has served a macrobiotic menu, including vegan sushi, since 2008. The history of vegetarian maki (or all maki sushi), by some accounts, goes back to Buddhist monks in 13th century Kyoto who devised a technique for rolling their food in nori, sheets of dried seaweed.

But Plant Sushi Yoko is thoroughly of the moment.

Hasebe is standing in her kitchen, gently shaping an ingot of sushi rice for nigiri in the palm of her right hand. On the counter in front of her is an array of ingredients and prepared neta, or toppings. Slivers of Fuji apple flank slices of tofu that Hasebe smoked over apple wood. Coins cut from the thick stems of king trumpet mushrooms are butterflied. Corn, sheared from the sides of a cob so that the kernels remain attached to one another in filets, are battered and fried. She bundles asparagus that are thinner than pencils on top of meshi (rice), attached with a slender belt of seaweed.

"I used to put a lot of stuff on top of sushi. Yuba with cheese and avocado. Or mango with daikon and chile. Truffle oil. Things like that," she says. "But it has to be more simple. If you put too much, it's not wrong; customers wanted that. But I wanted to focus on the flavor of the vegetable, appreciate the raw ingredient for what it is."

No one would call it traditional, either. "When I started out, I asked, 'How can I evolve sushi that's made by a female chef?' I wanted to make a statement, 'This is what a female sushi chef does, this is what I do.' It had to be different."

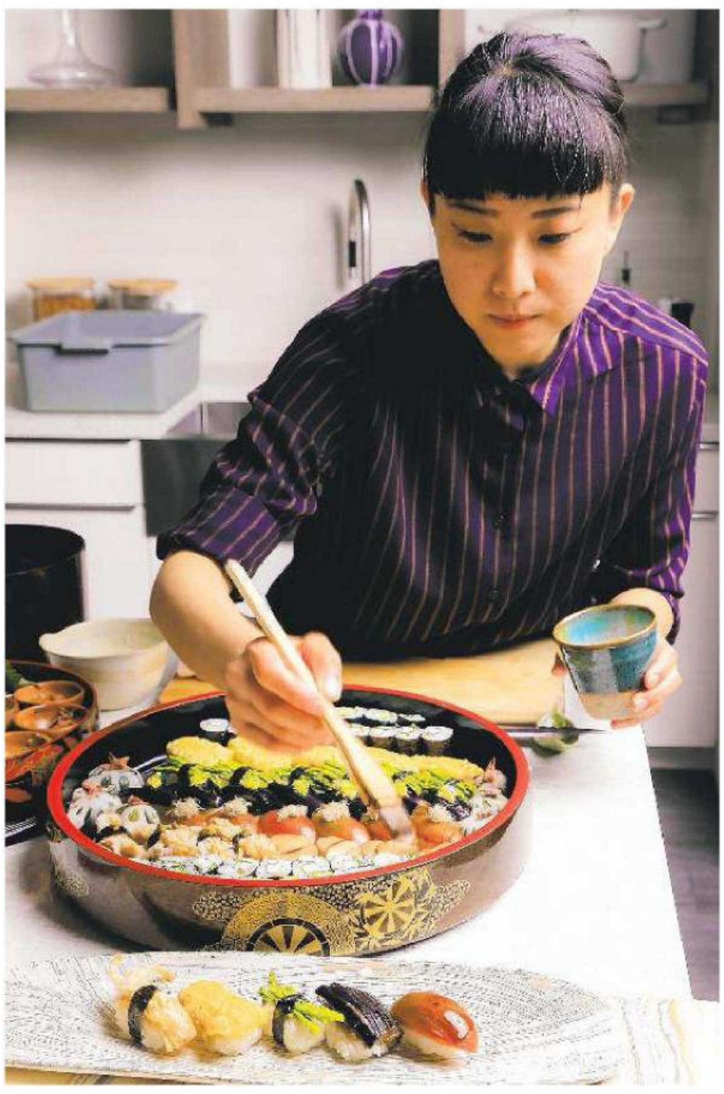
Naoko Takei, author and owner of Japanese cookware store Toiro, has worked with Hasebe during cooking demonstrations. "She understands the sensitivity of each ingredient and how to pull out the flavors instead of adding the flavors. She doesn't try to mimic anything, she presents them as original. Now I tell my friends, 'I know a dancer who makes the best vegan sushi in L.A.' "

For Hasebe, it's also deeply personal. "I became obsessed with eating and cooking because of body image issues," she says. But sushi became a passion the moment she handed her first nigiri directly to a customer. "To make something in your hands, give it to someone and see them eat it right in front of you, that's a connection."

Now that it's spring she's looking forward to using takenoko, the young sprout that grows from bamboo's underground stem. "And okra, it's the perfect texture right now for sushi," she says, "It's not too crunchy and stiff, perfect with the rice when you chew it." Artichokes and beets: "I'm trying to figure out recipes for those."

Vegetables have more variety and more texture than seafood, Hasebe says, and most vegetables go well with sushi rice. "I don't think I've come across a vegetable that I don't like with sushi rice," she says. "That's what I love about it, and I think that's what people love about it too."

Online ordering can be done at plantsushiyoko.com/orderonline. Instagram: @plantsushiyoko



Supermarket sushi that triumphs over its circumstances

BY JENN HARRIS

I TEND TO grade supermarket sushi on a curve. Confined in plastic boxes under fluorescent lights in frigid deli cases, most packaged sushi takes all of the elements essential to good sushi and chucks them out the window in favor of convenience. Oftentimes it can be too cold, the fish cut too thick, the rice under- or overdone and poorly seasoned.

But sometimes there isn't the time, or money, for a proper sushi meal. Packaged sushi is readily available at just about every market in America, and for the most part it's reasonably priced.

The American packaged sushi boom most likely started at a Vons market in Marina del Rey in 1986. This is when Advanced Fresh Concepts Corp. opened what it claims was the first in-store sushi bar. Now you can find sushi at Erewhon and almost every American grocery chain. But for the better stuff, you'll need to visit your local Japanese market. Some, such as Nijiya, use a central kitchen to make sushi for select locations, while others have in-house chefs. If you see a chef cutting the fish in the market, that's a good sign. Nigiri and temaki should be eaten soon after the fish has been sliced, the rice molded or nori folded. The less time your sushi is sitting in that deli case, the better.

What follows is the best of the premade stuff. At one market, there's a 30-year veteran sushi chef slicing fresh fish, patting the rice and offering omakase.

SABA BATTERA

Nijiya Market
Multiple locations

You don't often see battera sushi on restaurant menus, but saba battera ($8.49) is one of the staples in the sushi case at Nijiya Markets, consistently available and always satisfying. This style of sushi involves transparent wisps of konbu over shiny silver-skinned slabs of cured mackerel, shiso leaf and vinegared rice, tightly packed and molded and cut into rectangles. Curing the fish tempers the fishiness and oiliness just slightly, keeping most of its strong oceanic flavor intact. The shiso adds a bright pop of citrusy mint and the konbu a boost of umami. It's the opposite of the delicate quality associated with most prized nigiri. A snack for people who enjoy aggressive flavors and textures.

FRESH HAND ROLLS

Nijiya Market
Torrance

While most Nijiya Markets carry a similar selection of sushi, there's a fresh food deli along the north wall of the Torrance store that offers a selection of fresh hand rolls. The rolls are displayed in a large serving tray, and you make your selection with a pair of tongs. Skip the imitation crab and look for the negitoro ($2.99 per roll). The minced fatty tuna is plentiful, nestled alongside a shiso leaf in the middle of the roll. It's filling and sizable, the equivalent of three hand rolls at that hand-roll chain everyone likes to frequent.

ABURI SALMON NIGIRI SUSHI

Marukai Market
Little Tokyo
Multiple locations

When I can't decide between a grilled salmon bento box or salmon nigiri, I reach for the aburi salmon nigiri ($16.99) at Marukai Market in Little Tokyo. The seared salmon is cooked until just buttery, then brushed with a sweet vinegar and gochujang glaze. While the rice underneath can be a bit cold and hard at times, the texture of the fish and the vinegar in the glaze save both the texture and the taste of the overall bite.

SASHIMI PLATTER AND SPICY TUNA CALIFORNIA ROLL

Little Tokyo Market Place

The seafood department takes care of the sashimi platters at the market, slicing fresh fish and arranging it in neat rows pretty enough to serve at your next house party ($34.99 for a small platter). At this specific location, you'll also find a small deli that prepares various maki and nigiri. It's technically a separate vendor who rents the space, so you'll pay for this sushi at the deli before you reach the market checkout line. The standout is the Carolina roll ($15.50), a cut California roll with heaps of spicy tuna on top. It's your standard California roll with imitation crab, but the rice has none of the ammonia taste or smell sometimes associated with grocery store sushi. If you want something resembling the eel sauce-topped maki at a strip-mall sushi restaurant, this is the roll.

NEGITORO HAND ROLL

Mitsuwa Marketplace
Torrance

Head to the rear of the store for a sizable selection of rolls and nigiri. The most compelling are negitoro hand rolls ($3.49), each snugly packaged in a slender plastic container. The ratio of fish to rice is almost 1:1, the middle packed with fatty tuna and plenty of diced green onion. The wrapper lacks the crack and crispness of fresh seaweed, but you can bite through it easily and the toasted nori flavor is present.

CALIFORNIA ROLL AND TEKKA DON

Seiwa Market

Seiwa Market is home to the best packaged sushi I've found outside of the stuff I ate in Japan, thanks to a sushi chef behind the deli counter who has been making sushi for more than 35 years. At the rear of the Torrance store, Shin Nagata, who works as a sushi chef at Kagura in El Segundo in the evenings, prepares the nigiri, poke bowls and sushi platters for the market. Four days a week (he's off on Wednesday and Sunday), he arrives at 5 a.m., slices the fresh fish and makes nigiri using seasoned koshihikari rice. If he has time, he'll make omakase. Just let him know how much you want. His colleague Sachiko Mori helps prepare the maki. The blue crab California roll ($8.99) replaces the standard imitation crab with shredded blue crab alongside mixed greens and chunks of avocado. Tekka don ($13.99) features evenly cut slices of tuna, yellowtail and salmon draped over rice that is cooked perfectly and well seasoned, with kernels that don't fuse into a hard clump. Look out for Nagata's special kaisen donburi, which regularly features tuna, yellowtail and salmon with a rotating selection of whatever else he has on offer, including saba he cures himself, shrimp, tamago (also made at the store), uni and ikura. The price is always $14.99. "If you eat this at the restaurant, $30, $40 or more," he said. "I think it's a very valuable sushi."

Jenn Harris Los Angeles Times

FRESH hand rolls from Nijiya Market, left, and packaged items from Seiwa Market are supermarket items worth sampling.

Mariah Tauger Los Angeles Times

MARIAH TAUGER Los Angeles Times

IN ON A SECRET IN THE SOUTH BAY

TINY SAKAE SUSHI HAS BEEN DRAWING FANS SINCE THE ’60S

BY LUCAS KWAN PETERSON

I AM DATING myself, but the first time I went to a rave while growing up outside of Chicago, there was a Le Carré-like air of mystery. Furtive landline phone calls. Passwords. Heading to a record store in the city to be given an address before going to some semicondemned structure to dance our brains out.

There’s a similar excitement to picking up your order from the tiny, family-owned Sakae Sushi in Gardena: Call to place your order, set a pickup time and then drive to a two-story building with the remains of a little Japanese garden in the courtyard. Take your cash to a window in the back and exchange it for a small but surprisingly hefty box wrapped in thick paper and tied with green string. Once back in your car, gently unwrap the package to inspect your wares. At Sakae, you feel like you’re in on a secret. And the sushi is so good you might very well fall in love.

A few things you should know, though: You cannot dine in at Sakae. There’s no omakase and no sashimi. There’s no edamame, no deep-fried tempura or soft-shell crab rolls. Don’t worry — you won’t need any of these things.

The third generation of the Tani family is now making the sushi at Sakae, which opened in 1962, and they’ve stayed loyal to the restaurant’s origins, changing almost nothing since its beginnings. Sakae has always been takeout-only, save for a year or so at the beginning when the founders, Sumizo and Aya Tani, experimented with having a couple of tables for customers. (The Tanis also originally opened the restaurant with another Japanese family but soon bought them out when differences arose.)

The menu consists of just six pieces: saba and ebi, which are oshizushi, or pressed sushi; inari, or fried, seasoned tofu pouches with rice; and nori, tamago and California futomaki (literally “fat roll”). The menu has remained the same over the years, save for the California roll, which was added to the menu in the early 1980s by Etsuko Tani, the elder Tanis’ daughter-in-law, who now runs the restaurant with her children, Emi, Jeff and Jason.

The recipes came from Aya, who grew up in Uragami, a village near Osaka, and emigrated to the U.S. in the late 1950s. She would bring sushi from home to the nursery where she worked and started selling it at the now-closed Motoyama Market at Western and 162nd Street. Eventually, enough people asked her: Why don’t you just open a restaurant?

SAKAE SUSHI is a family-owned spot that sells just six items, all under $2.

“It wasn’t very successful in the beginning,” said Emi Tani Castillo, Etsuko’s daughter and Aya’s granddaughter. There weren’t many restaurants like it in the neighborhood. “My grandparents were pretty amazing to start something like sushi in the ’60s in an area where it was not the norm. No one was really selling it,” she said. But the business grew steadily over the years, despite no advertising and very little online presence, to become one of Gardena’s oldest and most beloved restaurants. The Tanis attribute this success, at least in part, to their adherence to tradition.

“Rice is cooked over the stove, we’ve never used a rice cooker,” said Tani Castillo. “None of us own a rice cooker at home. That’s how we grew up, it’s all we know.” When asked why, she responded: “It just tastes better.”

In a day, Sakae can go through 10 or 15 big stock pots full of rice, which are still cooled by electric fan. Age (the deep-fried tofu casing) for the inari sushi is still carefully shaped by hand. Bones are tweezed out of mackerel one by one. All members of the family do a bit of everything, but each person has a specialty — Emi handles front-of-house and ordering, Jeff makes the rice and Jason handles the fish. Etsuko presses and rolls the sushi.

At the risk of starting an international incident, I won’t venture too far into the regional Japanese Kanto (Tokyo and surrounding cities) versus Kansai (Osaka and surrounding cities) rivalry, which extends to food, dialect and even which side of an escalator to stand on. The Tanis describe their sushi as Kansai style — a bit sweeter and more vinegar-based. The pieces are homey, humble: more suited to an evening in. “It’s more like a comfort food,” said Tani Castillo. “You make it at home, eat it at home.”

Sakae’s sushi is anchored, as all good sushi is, by its rice. Grains are plump and slightly sweet, with a gentle, vinegary topspin that provides an unshakable foundation for each of the restaurant’s six items. Pieces don’t demand to be eaten immediately. The rice at Sakae tastes slightly firmer than that which underpins a typical piece of nigiri. It’s fresh, of course, but the fermentation allows it to settle in — maybe even improve — over a 30-minute drive home.

The two pressed sushi choices, saba and ebi, may benefit the most from this. The saba, in particular, is gorgeous: On each piece, a rectangular block of rice supports a thin flap of mackerel, equal parts cream-colored flesh and silvery, mottled skin. The melody of the sharp, strongly briny fish plays flawlessly off of the counterpoint of the tangy rice. If saba is an amplifier that goes to 11, the ebi goes to maybe a five: less assertive, gently sweet and meaty, almost chewy. It’s a neutral place from which to explore the other pieces.

Inari, with superbly textured age that is neither too dry nor exceedingly moist, is the sweetest of the lot but not overpoweringly so. Every spongy bite of this piece — a small, football-shaped pocket of fried tofu — has a mellow soy flavor. Speaking of which, soy sauce is available at Sakae, but I recommend against using it. Thin, hot-pink slivers of pickled ginger that come with every order are enough to whet the appetite.

The futomaki are so overstuffed with rice they can barely be contained. The nori roll is the star here, with chewy shiitake, kanpyo, spinach, a small cube of tamago and a gentle dusting of sweet, bubble-gum-colored oboro fish powder. The tamago roll is nearly identical but is wrapped in a long, dimpled strip of smooth, mellow beaten egg instead of seaweed. Sakae’s version of the California roll — the crab- or krab-stuffed creation with a disputed origin — is maybe the best, simplest version I’ve tasted. No cucumber, no crab salad. Just chopped shrimp, a generous amount of avocado and toasted sesame.

Everything is reasonably priced — no piece is more than $2. Six or seven pieces are enough for a small meal.

Etsuko can’t say for sure whether the restaurant will last another six decades — she’s still at the restaurant every day, despite turning 80 this year. When I ask her if she likes the work, she responds, “Oh yeah — that’s why I’m here! You think I’d be here if I didn’t like it?”

Enjoy being in on the secret. Even on the good chance your family isn’t from the Osaka area, this sushi will still manage to remind you of home.

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Kasia Serafin For The Times

L.A. AFFAIRS

He's walked a mile in my heels

JOSH HAD MADE A CAMEO ON 'RUPAUL'S DRAG RACE.' NOT MANY GUYS ARE THIS COOL. OR EMPATHETIC.

BY LIZ MAGEE

OUR FIRST DATE was very L.A. We went on a 10 a.m. hike in Griffith Park. It was December 2020, so things were shut down because of the COVID-19 pandemic and options were limited. Pandemic times or not, a hike is a prime choice for a first date. You each arrive as the raw, sober and daylight versions of yourselves. Plus, you're *moving*, so there's somewhere for all of that excited energy to go.

After hiking for a few hours, yes, *hours*, he offered me a ride home. I was a recent New York transplant, so I didn't have a car. At the time, I didn't even know how to drive. I do now. (In 2021, I hired a man named Steve to basically be my dad-for-hire and teach me. Thanks to Steve, I'm now a proud California driver's license holder and I'm currently leasing a two-door Mini Cooper because I heard that they're easy to park. They are.)

So Josh, my date, drove me home after our hike. We had planned to hang out in the backyard, but upon arrival at my place, we quickly discovered that my neighbor was receiving a professional massage in the communal backyard. We decided to let her enjoy her "me time" in peace, so we stayed inside.

That's where it got almost cringe-level corny. (Sorry in advance for that, but this is my truth.) We continued to hang and chat in my little bungalow apartment in Los Feliz when I received a notification that the COVID test I had taken the day before was negative. After I announced the news, Josh asked, "Does that mean I can kiss you?" (Corny, yes, but consent in the COVID era? We love to see it.)

I couldn't say "yes" fast enough. We kissed and did other stuff too. Suddenly it was 3 p.m., and we realized that if he didn't leave then, we were in danger of him staying forever. That was mostly his call. As smitten as I was, I was 100% Team "Stay Forever!"

I put on a shirt blessed with the likeness of a drag queen by the name of Alaska Thunderf—. I picked up that shirt at the Glendale Galleria Hot Topic, which still carries clothes that celebrate my favorite pop culture icons.

Josh recognized Alaska's flawless face on my shirt and asked, "Do you watch 'Drag Race'?"

"Yes!"

"Oh, I was on the show."

"On the show? Like, what do you mean?"

"I was on the show. In drag."

He explained that he was a production assistant during Season 9 of "RuPaul's Drag Race." During that season, there was a makeover episode in which that week's challenge was for each queen to put a crew member in drag. He signed up to be one of those crew members.

Being such a huge fan of the show, I felt as if he had made up that detail to impress me.

But it was true. He, a straight man, was comfortable and open enough to agree to be in full, professional-level drag on national television. He did the damn thing. He still has the size 13 kitten heels to prove it.

In that episode, he was paired with Shea Couleé. If you're a "Drag Race" fan, you already know that Shea is one of the best to ever do it. If you're a super "Drag Race" fan and remember the episode I'm talking about, I had just spent the day with Bae Couleé.

So much about that day was special. The warmth that he emitted when he first sat next to me. Feeling listened to and respected. A joke he made that genuinely made me laugh. The sexy way he walked and took up space. How we both felt comfortable enough to express our greatest hopes and biggest fears. Another corny content warning here, but I felt as if I already knew him.

This first date was unlike every other date I had ever had. The "Drag Race" detail tipped it into "Is this guy real?" territory. Josh officially became the coolest guy I had ever met.

As a bonus, meeting him helped me heal my broken faith in straight men. I have dad stuff galore, and I've been hurt and manipulated by insecure and anger-driven men in my past. I was sort of convinced that most men I'd meet would be like this — that I would be looking for a man who "wasn't that bad" as opposed to a man who was *good*.

Things are definitely getting better with conversations and awareness about toxic masculinity on the rise. However, there are still men out there who aren't able to get beyond their own needs and wants, which they expect women to fulfill. They see women as more "other" than human.

They don't have the emotional maturity — or even the *want* — to really consider what it's like to walk a day in a woman's shoes. And yet this guy literally did that on the main stage of "RuPaul's Drag Race."

Spoiler: It did work out for us. For Josh and me, it has been more than two years since that fateful, fabulous first date that started in Griffith Park. We now live together in East Hollywood, where Josh runs his personal training business from our backyard gym.

Oh, and we're engaged!

> *The author is a comedy writer who has written for several Nickelodeon shows. Follow her on Instagram for her hot takes and pictures of her cat, Motley: @jokesmagee*.

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LEFT TO RIGHT: Tory Burch, Baccarat, Cartier, Swarovski, Ferragamo, Oscar de la Renta, Hermès, Miu Miu

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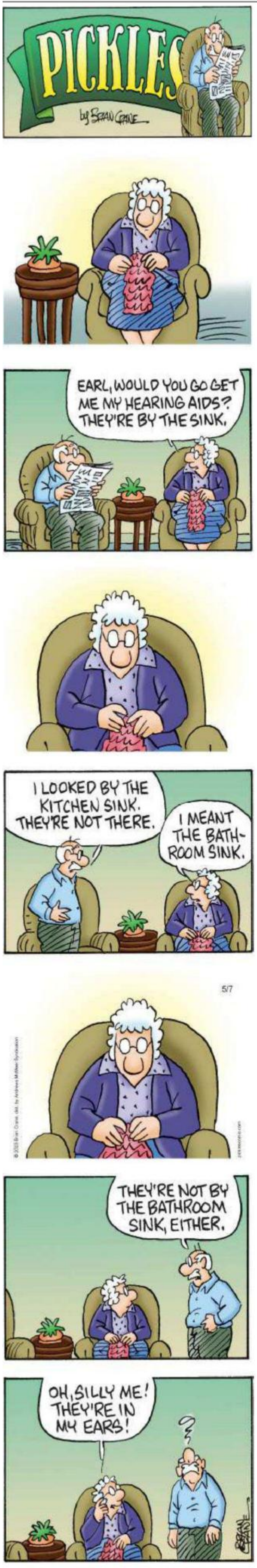
PICKLES
by BRIAN CRANE
EARL, WOULD YOU GO GET ME MY HEARING AIDS? THEY'RE BY THE SINK.
I LOOKED BY THE KITCHEN SINK. THEY'RE NOT THERE.
I MEANT THE BATHROOM SINK.
5/7
THEY'RE NOT BY THE BATHROOM SINK, EITHER.
OH, SILLY ME! THEY'RE IN MY EARS!
?
BRIAN CRANE

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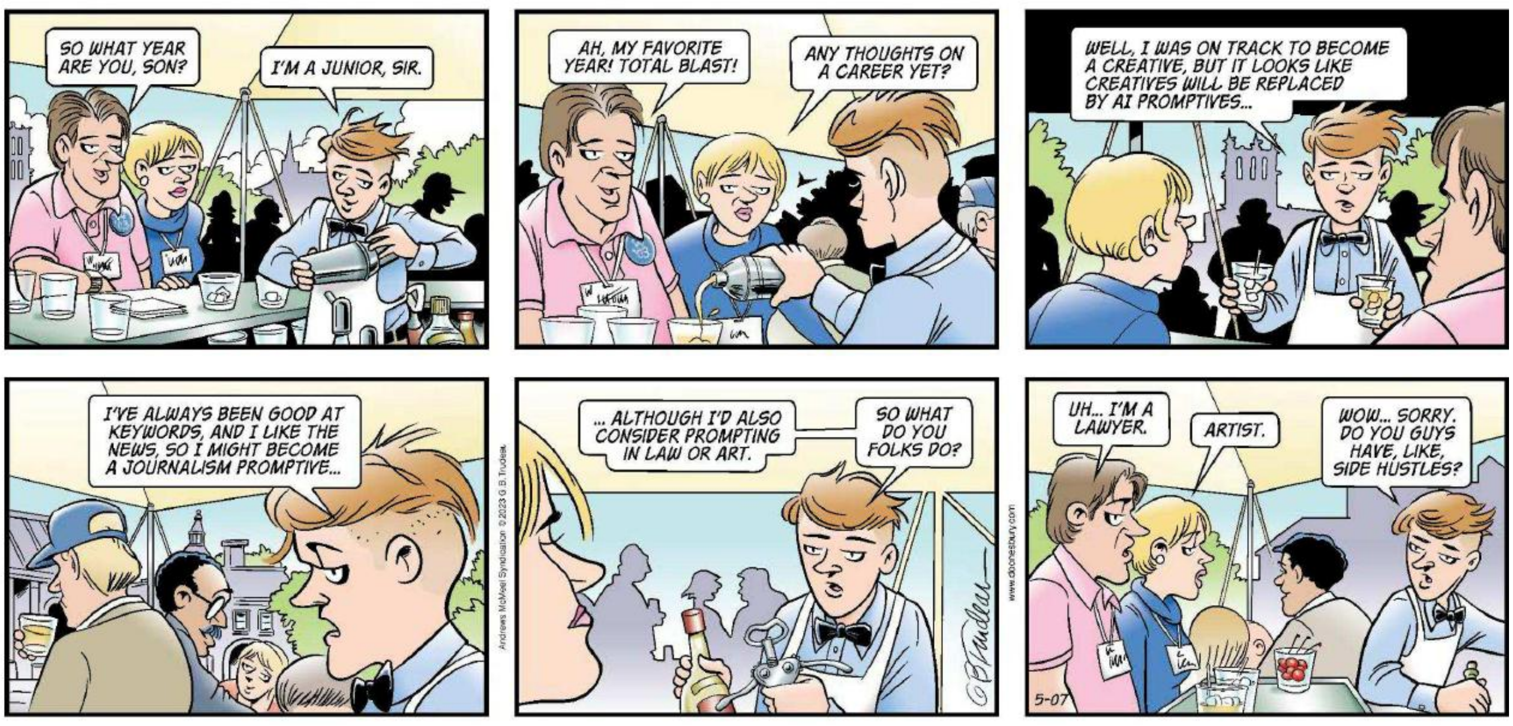
DOONESBURY By Garry Trudeau


SO WHAT YEAR ARE YOU, SON?
I'M A JUNIOR, SIR.
AH, MY FAVORITE YEAR! TOTAL BLAST!
ANY THOUGHTS ON A CAREER YET?
WELL, I WAS ON TRACK TO BECOME A CREATIVE, BUT IT LOOKS LIKE CREATIVES WILL BE REPLACED BY AI PROMPTIVES...
I'VE ALWAYS BEEN GOOD AT KEYWORDS, AND I LIKE THE NEWS, SO I MIGHT BECOME A JOURNALISM PROMPTIVE...
... ALTHOUGH I'D ALSO CONSIDER PROMPTING IN LAW OR ART.
SO WHAT DO YOU FOLKS DO?
UH... I'M A LAWYER.
ARTIST.
WOW... SORRY. DO YOU GUYS HAVE, LIKE, SIDE HUSTLES?
G.B. Trudeau
5-07

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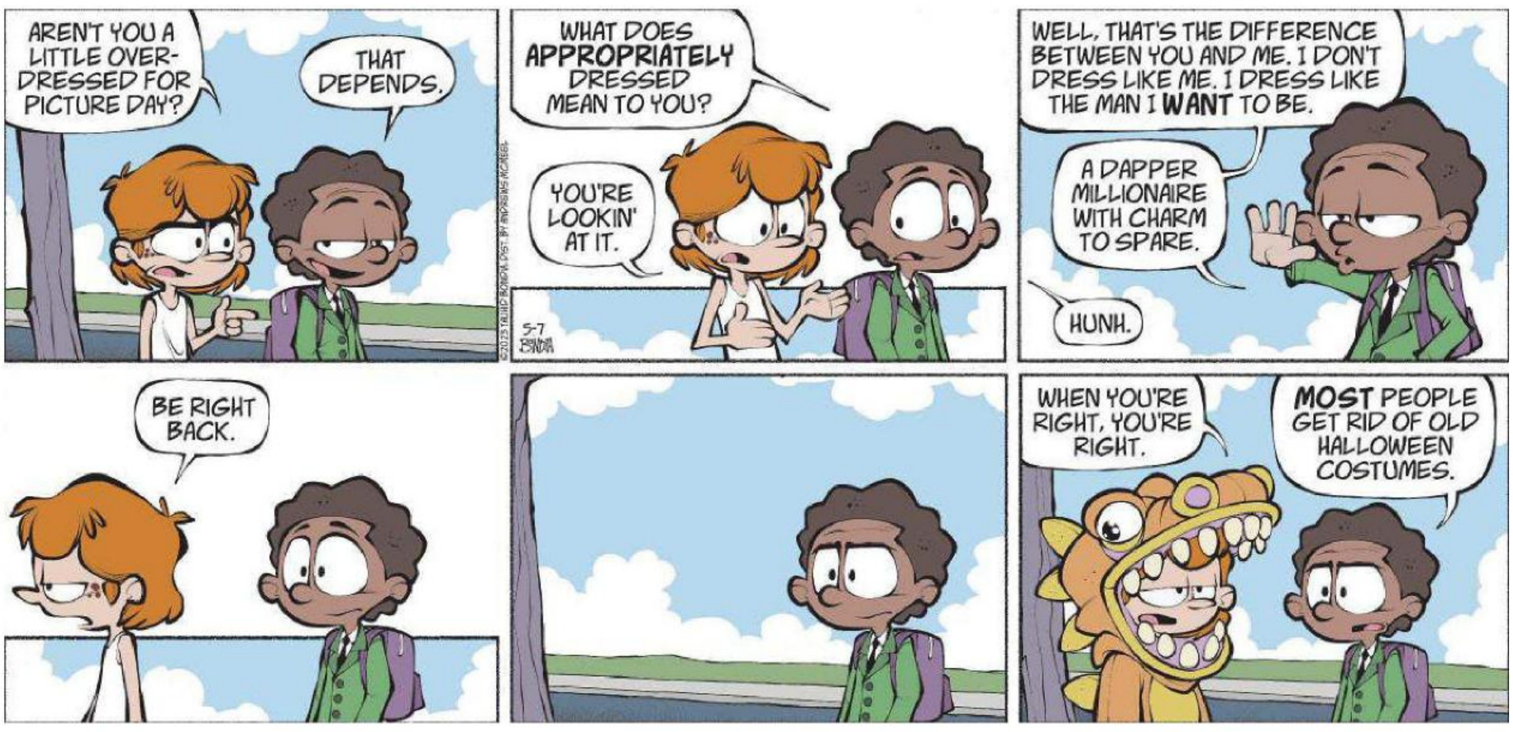
CRABGRASS By Tauhid Bondia


AREN'T YOU A LITTLE OVER-DRESSED FOR PICTURE DAY?
THAT DEPENDS.
WHAT DOES APPROPRIATELY DRESSED MEAN TO YOU?
YOU'RE LOOKIN' AT IT.
5-7 BONDIA
WELL, THAT'S THE DIFFERENCE BETWEEN YOU AND ME. I DON'T DRESS LIKE ME. I DRESS LIKE THE MAN I WANT TO BE.
A DAPPER MILLIONAIRE WITH CHARM TO SPARE.
HUNH.
BE RIGHT BACK.
WHEN YOU'RE RIGHT, YOU'RE RIGHT.
MOST PEOPLE GET RID OF OLD HALLOWEEN COSTUMES.

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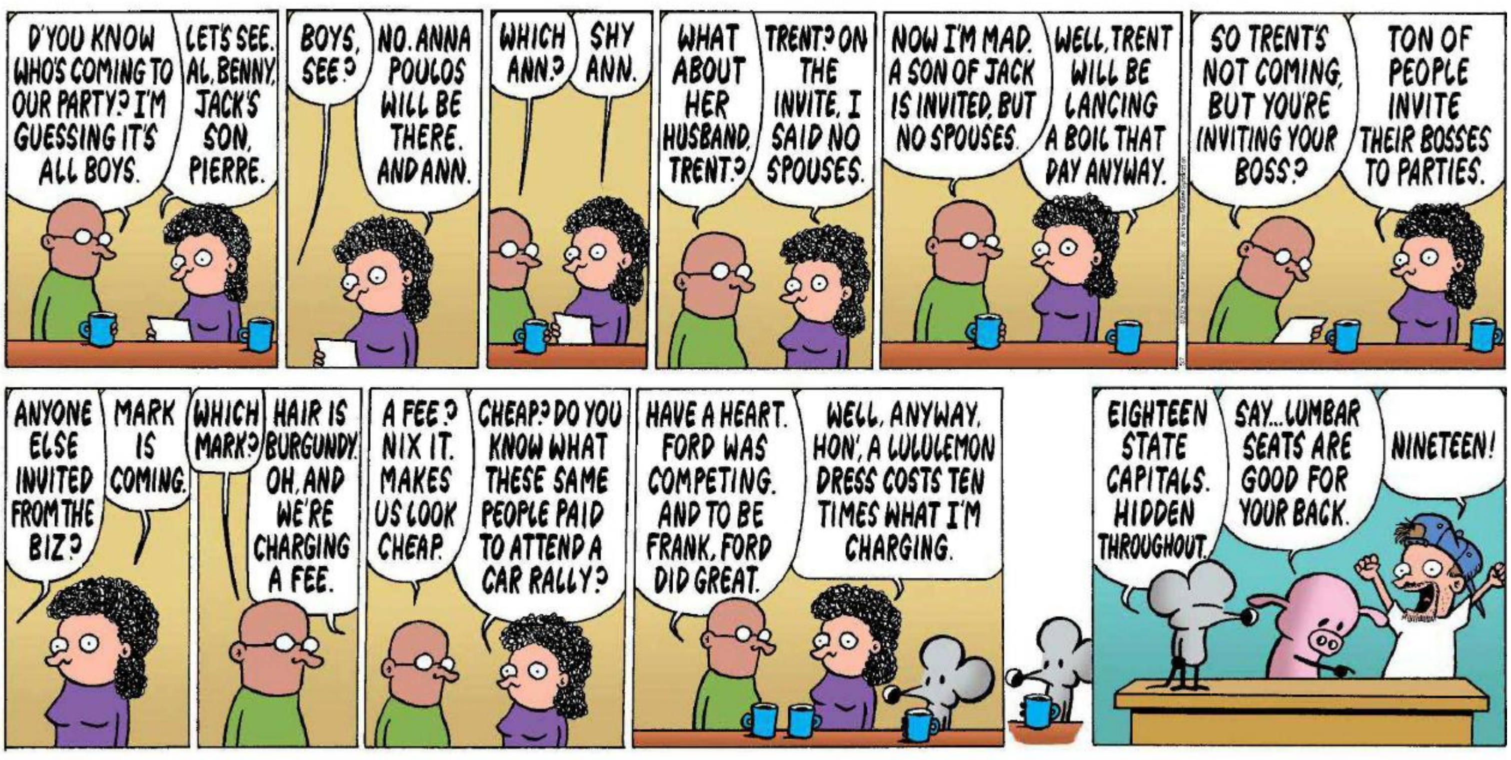
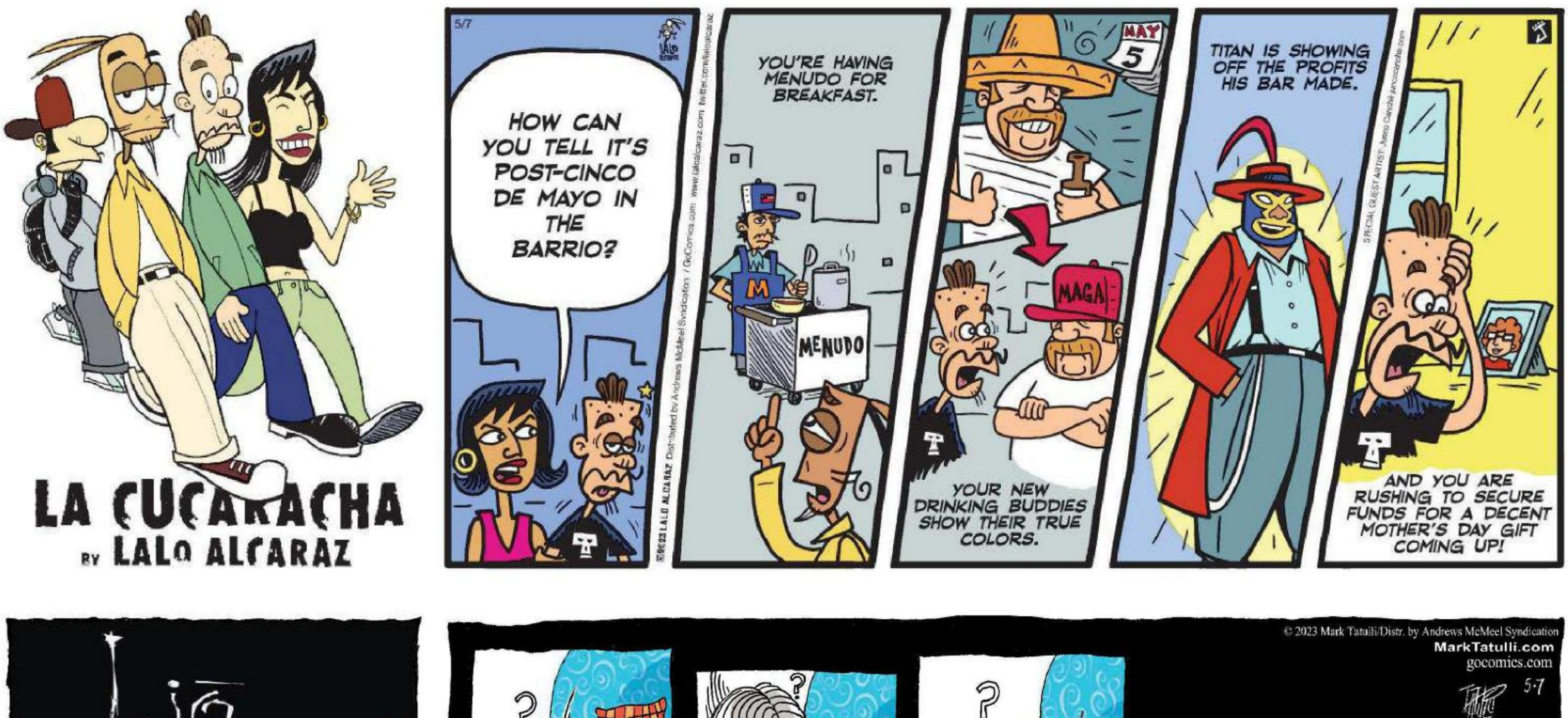
PEARLS BEFORE SWINE By Stephan Pastis


D'YOU KNOW WHO'S COMING TO OUR PARTY? I'M GUESSING IT'S ALL BOYS.
LET'S SEE. AL, BENNY, JACK'S SON, PIERRE.
BOYS, SEE?
NO. ANNA POULOS WILL BE THERE. AND ANN.
WHICH ANN?
SHY ANN.
WHAT ABOUT HER HUSBAND, TRENT?
TRENT? ON THE INVITE, I SAID NO SPOUSES.
NOW I'M MAD. A SON OF JACK IS INVITED, BUT NO SPOUSES.
WELL, TRENT WILL BE LANCING A BOIL THAT DAY ANYWAY.
SO TRENT'S NOT COMING, BUT YOU'RE INVITING YOUR BOSS?
TON OF PEOPLE INVITE THEIR BOSSES TO PARTIES.
ANYONE ELSE INVITED FROM THE BIZ?
MARK IS COMING.
WHICH MARK?
HAIR IS BURGUNDY. OH, AND WE'RE CHARGING A FEE.
A FEE? NIX IT. MAKES US LOOK CHEAP.
CHEAP? DO YOU KNOW WHAT THESE SAME PEOPLE PAID TO ATTEND A CAR RALLY?
HAVE A HEART. FORD WAS COMPETING. AND TO BE FRANK, FORD DID GREAT.
WELL, ANYWAY, HON', A LULULEMON DRESS COSTS TEN TIMES WHAT I'M CHARGING.
EIGHTEEN STATE CAPITALS. HIDDEN THROUGHOUT.
SAY... LUMBAR SEATS ARE GOOD FOR YOUR BACK.
NINETEEN!


LA CUCARACHA
BY LALO ALCARAZ
5/7
HOW CAN YOU TELL IT'S POST-CINCO DE MAYO IN THE BARRIO?
YOU'RE HAVING MENUDO FOR BREAKFAST.
M
MENUDO
MAY
5
MAGA
YOUR NEW DRINKING BUDDIES SHOW THEIR TRUE COLORS.
TITAN IS SHOWING OFF THE PROFITS HIS BAR MADE.
AND YOU ARE RUSHING TO SECURE FUNDS FOR A DECENT MOTHER'S DAY GIFT COMING UP!

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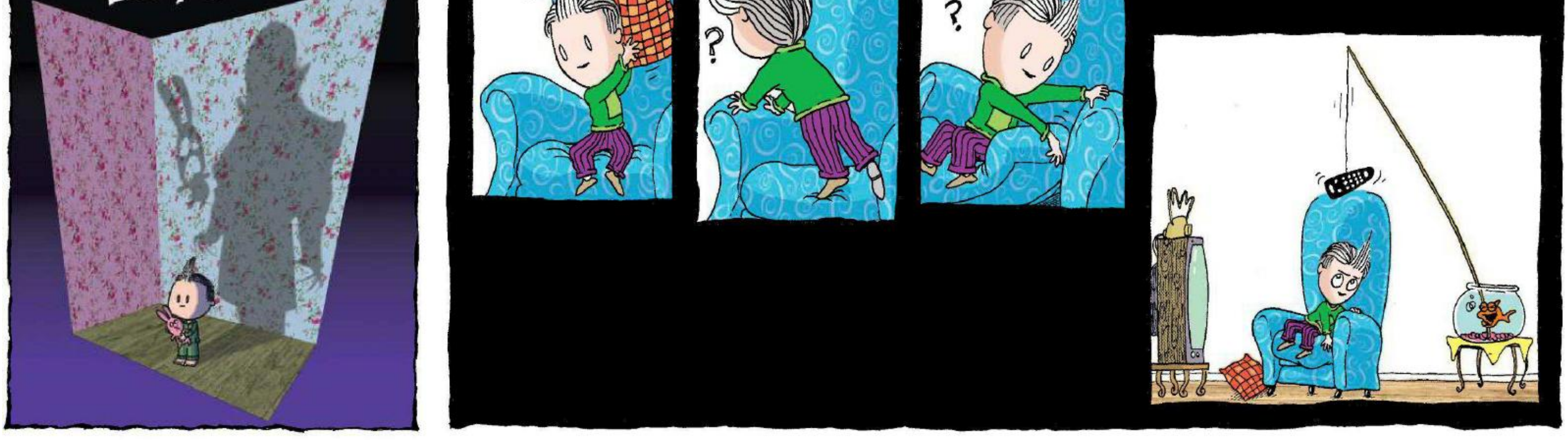
Lio
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TATULLI
5-7

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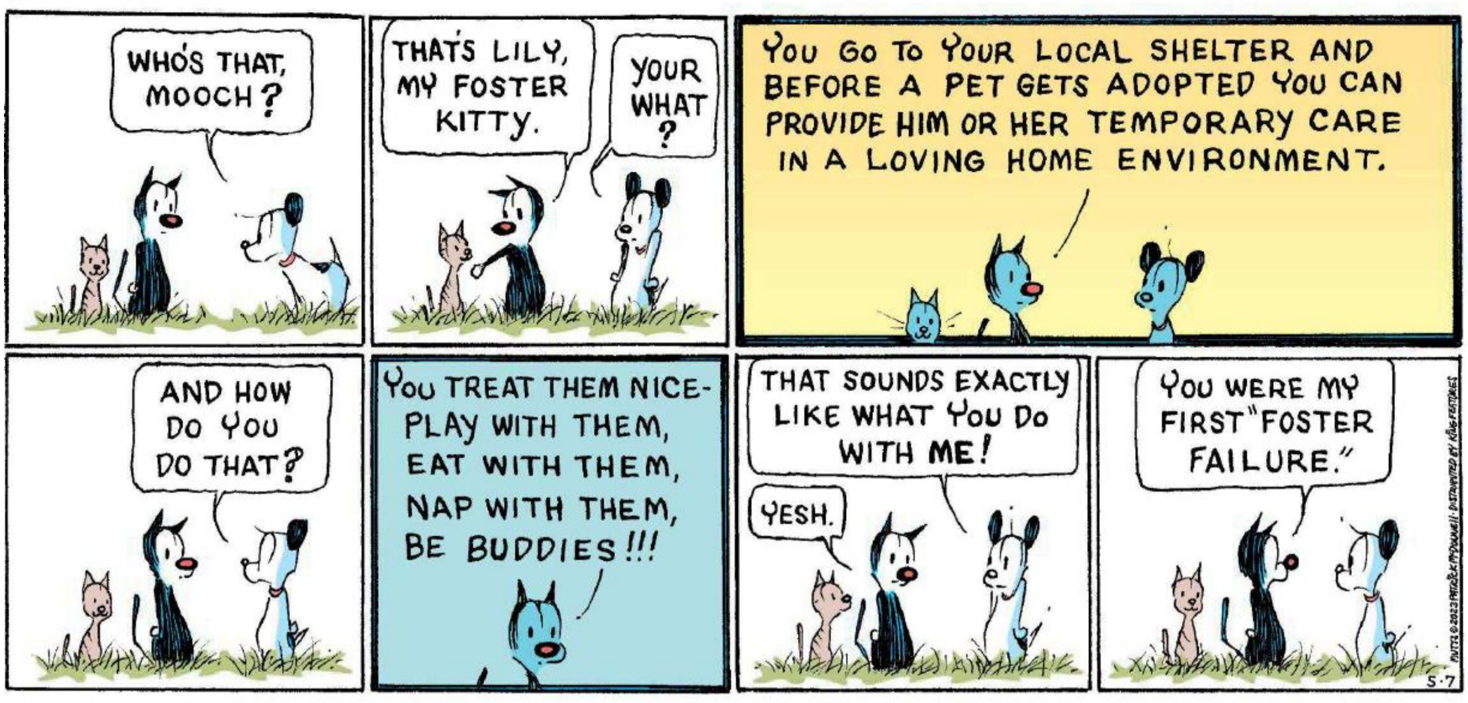
MUTTS By Patrick McDonnell


WHO'S THAT, MOOCH?
THAT'S LILY, MY FOSTER KITTY.
YOUR WHAT?
YOU GO TO YOUR LOCAL SHELTER AND BEFORE A PET GETS ADOPTED YOU CAN PROVIDE HIM OR HER TEMPORARY CARE IN A LOVING HOME ENVIRONMENT.
AND HOW DO YOU DO THAT?
YOU TREAT THEM NICE- PLAY WITH THEM, EAT WITH THEM, NAP WITH THEM, BE BUDDIES!!!
THAT SOUNDS EXACTLY LIKE WHAT YOU DO WITH ME!
YESH.
YOU WERE MY FIRST "FOSTER FAILURE."
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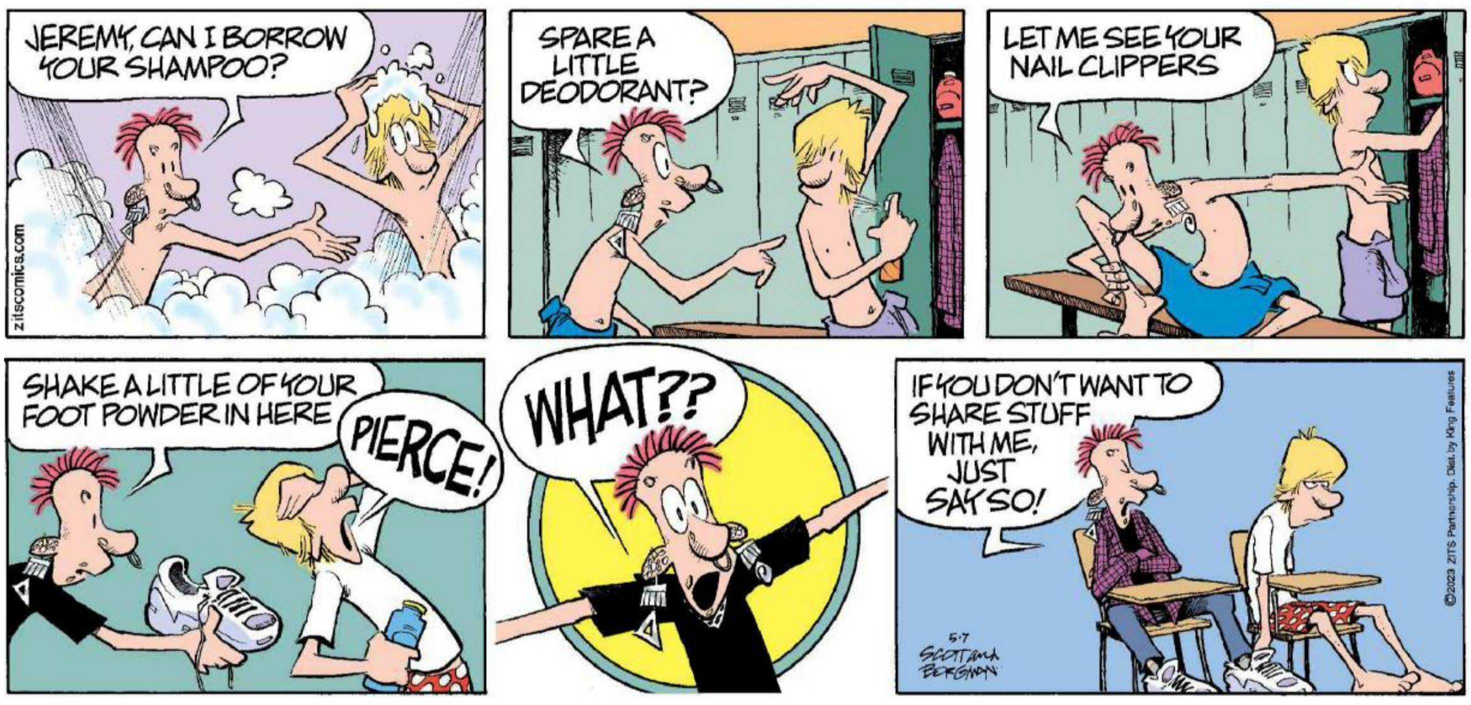
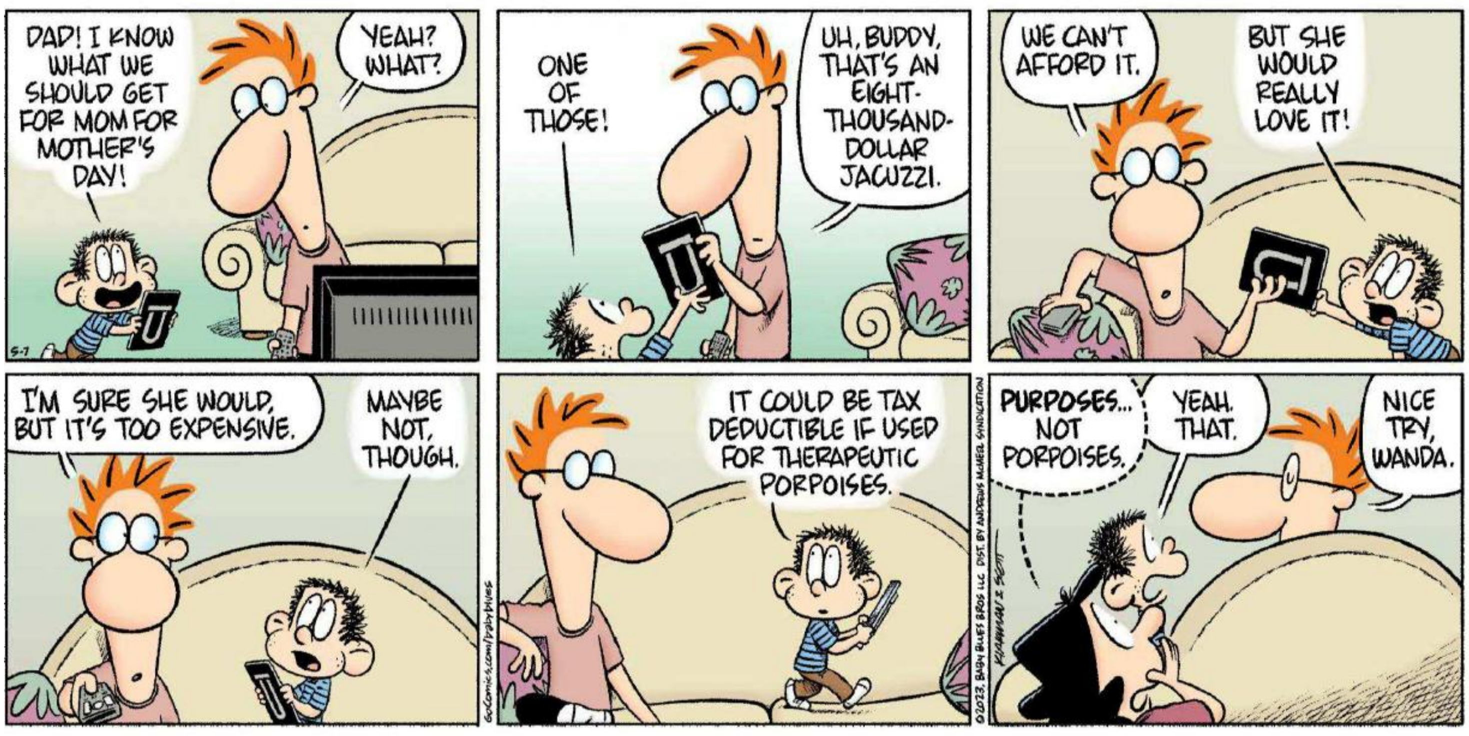
5·7

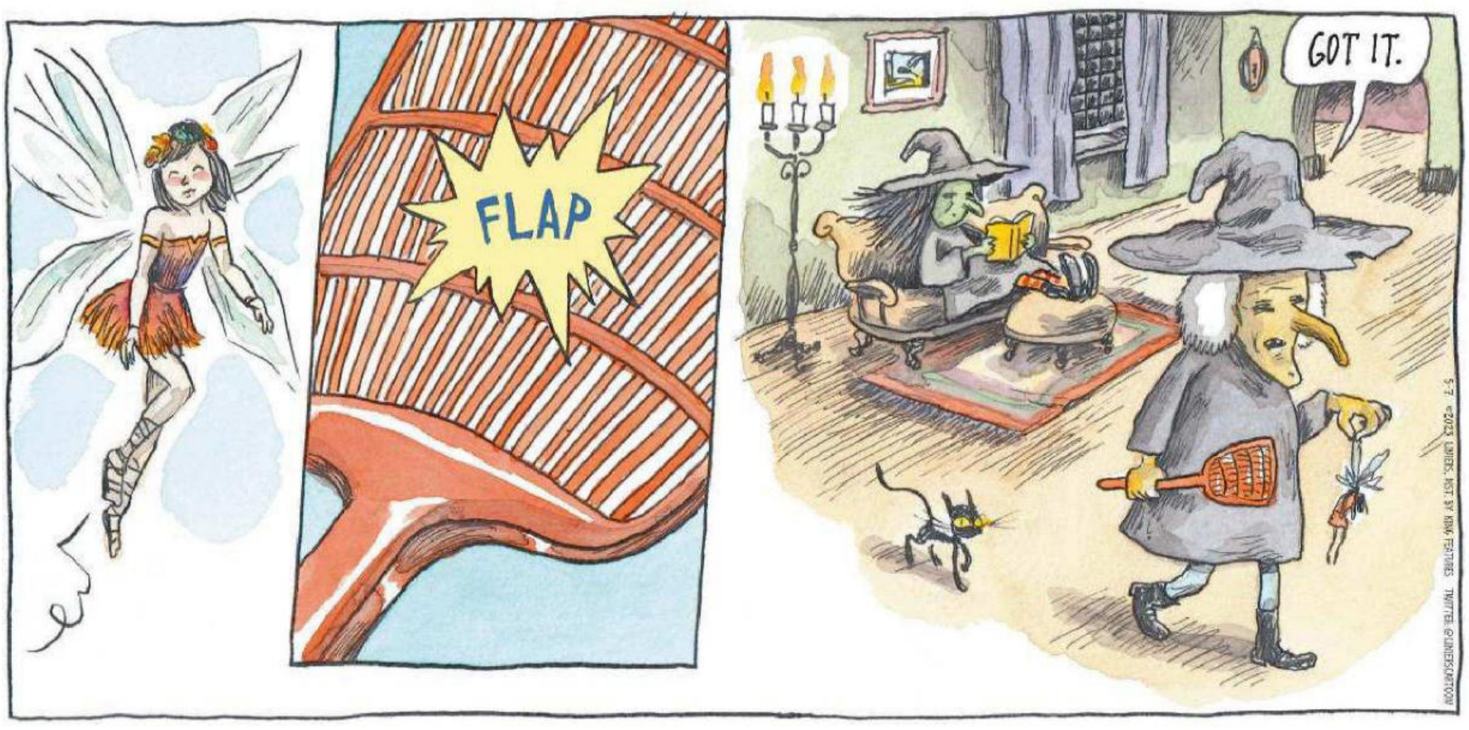
ZITS By Jerry Scott and Jim Borgman

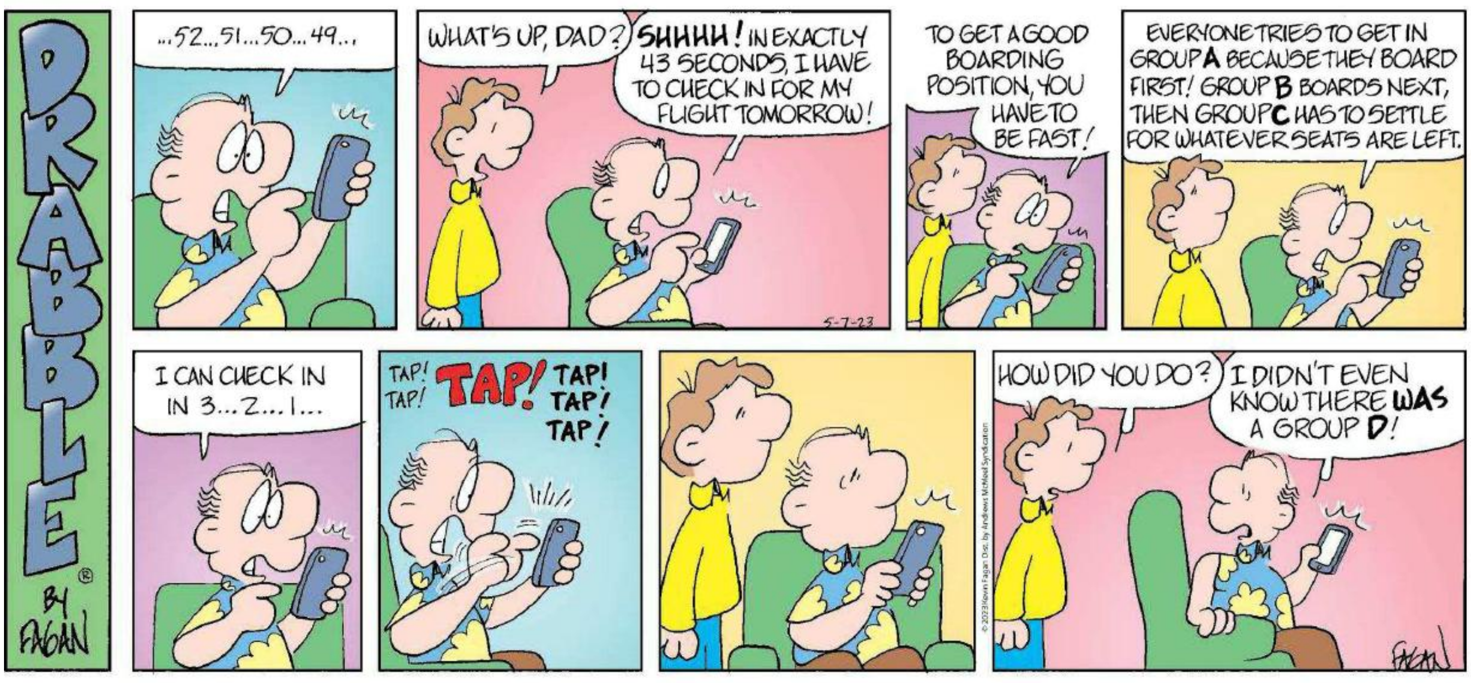

zitscomics.com
JEREMY, CAN I BORROW YOUR SHAMPOO?
SPARE A LITTLE DEODORANT?
LET ME SEE YOUR NAIL CLIPPERS
SHAKE A LITTLE OF YOUR FOOT POWDER IN HERE
PIERCE!
WHAT??
IF YOU DON'T WANT TO SHARE STUFF WITH ME, JUST SAY SO!
5·7 SCOTT AND BORGMAN
©2023 ZITS Partnership. Dist. by King Features

BABY BLUES By Rick Kirkman and Jerry Scott


DAD! I KNOW WHAT WE SHOULD GET FOR MOM FOR MOTHER'S DAY!
YEAH? WHAT?
5-7
ONE OF THOSE!
UH, BUDDY, THAT'S AN EIGHT-THOUSAND-DOLLAR JACUZZI.
WE CAN'T AFFORD IT.
BUT SHE WOULD REALLY LOVE IT!
I'M SURE SHE WOULD, BUT IT'S TOO EXPENSIVE.
MAYBE NOT, THOUGH.
GoComics.com/babyblues
IT COULD BE TAX DEDUCTIBLE IF USED FOR THERAPEUTIC PORPOISES.
©2023, BABY BLUES BROS LLC DIST. BY ANDREWS McMEEL SYNDICATION
KIRKMAN & SCOTT
PURPOSES... NOT PORPOISES.
YEAH. THAT.
NICE TRY, WANDA.

MACANUDO By Liniers


FLAP
GOT IT.
5-7 ©2023 LINIERS. DIST. BY KING FEATURES TWITTER @LINIERSCARTOON


DRABBLE® BY FAGAN
...52...51...50...49...
WHAT'S UP, DAD?
SHHHH! IN EXACTLY 43 SECONDS, I HAVE TO CHECK IN FOR MY FLIGHT TOMORROW!
5-7-23
TO GET A GOOD BOARDING POSITION, YOU HAVE TO BE FAST!
EVERYONE TRIES TO GET IN GROUP A BECAUSE THEY BOARD FIRST! GROUP B BOARDS NEXT, THEN GROUP C HAS TO SETTLE FOR WHATEVER SEATS ARE LEFT.
I CAN CHECK IN IN 3... 2... 1...
TAP! TAP! TAP! TAP! TAP! TAP!
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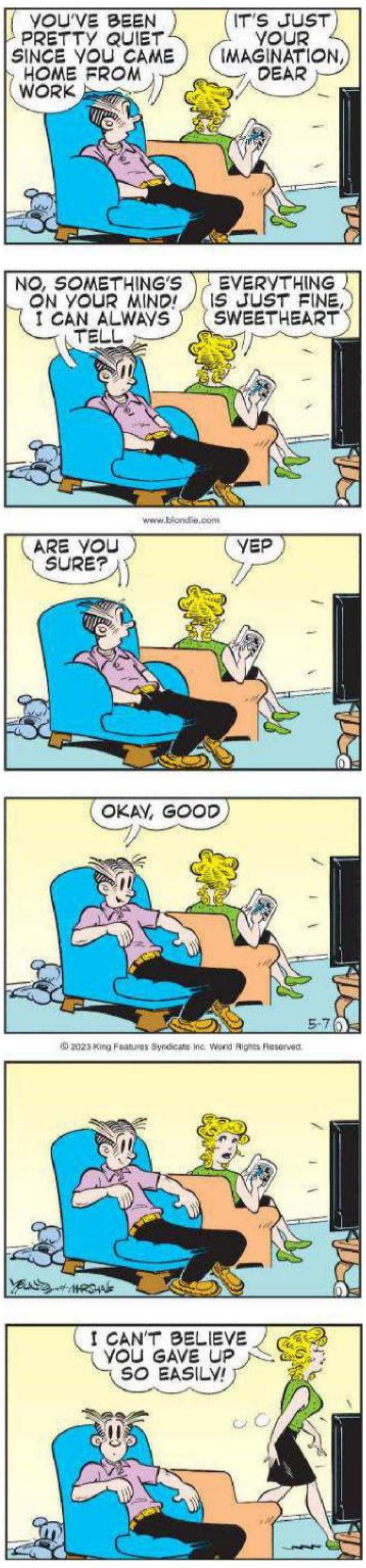
HOW DID YOU DO?
I DIDN'T EVEN KNOW THERE WAS A GROUP D!
FAGAN

BLONDIE

By Dean Young & John Marshall


YOU'VE BEEN PRETTY QUIET SINCE YOU CAME HOME FROM WORK
IT'S JUST YOUR IMAGINATION, DEAR
NO, SOMETHING'S ON YOUR MIND! I CAN ALWAYS TELL
EVERYTHING IS JUST FINE, SWEETHEART
www.blondie.com
ARE YOU SURE?
YEP
OKAY, GOOD
5-7
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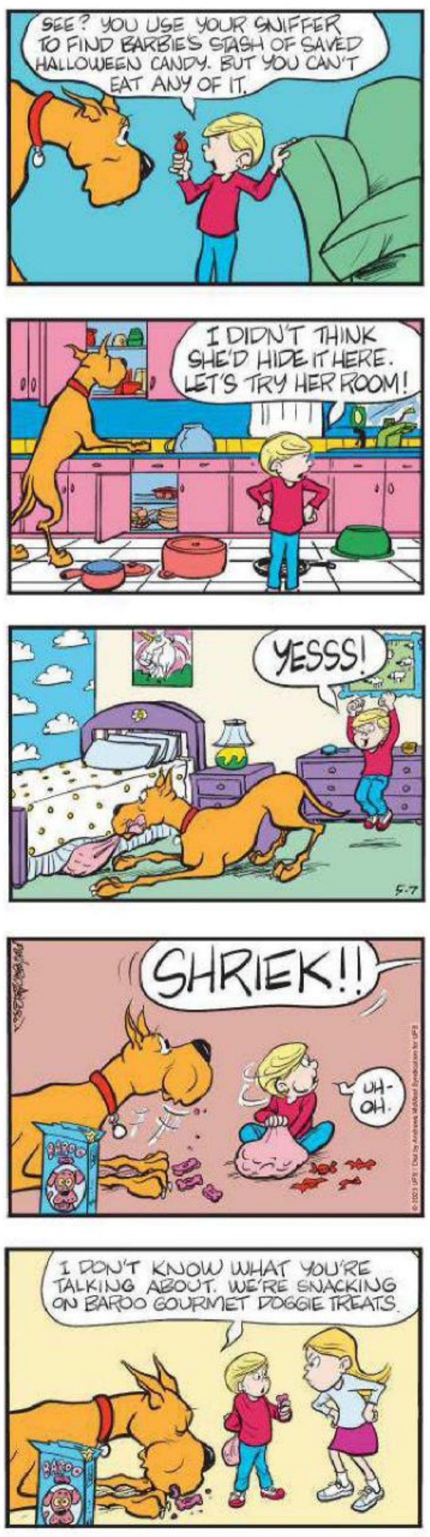
YOUNG MARSHALL
I CAN'T BELIEVE YOU GAVE UP SO EASILY!

MARMADUKE

By Brad & Paul Anderson


SEE? YOU USE YOUR SNIFFER TO FIND BARBIE'S STASH OF SAVED HALLOWEEN CANDY. BUT YOU CAN'T EAT ANY OF IT.
I DIDN'T THINK SHE'D HIDE IT HERE. LET'S TRY HER ROOM!
YESSS!
5-7
SHRIEK!!
UH-OH.
BAROO
I DON'T KNOW WHAT YOU'RE TALKING ABOUT. WE'RE SNACKING ON BAROO GOURMET DOGGIE TREATS.

DOG GONE FUNNY PAWLING, NY

CHRISTINE COATES TOLD HER MINIATURE POODLE, DORA, THERE WERE GOBLINS UNDER THE BED. EVERY NIGHT, DORA RUNS AROUND UNDER THE BED TO CHASE AWAY THE GOBLINS. IT'S NOW SAFE TO GO TO SLEEP!

HOROSCOPE

Holiday Mathis

Aries (March 21-April 19): When you didn't have much control, you focused on living life to the fullest. Now that more of the decisions are up to you, you focus on *creating* life to the fullest.

Taurus (April 20-May 20): You've a keen awareness of how much things cost, but you're also able to put those dollar figures out of your head when it's time to focus on what really matters.

Gemini (May 21-June 21): You'll always have more questions than answers because your mind is so curious and your love of learning so deep. Still, teach what you know.

Cancer (June 22-July 22): Would you give up the old you to become the new you? That is an easier way to change, accepting continuity with the past without letting it trap you in your old self.

Leo (July 23-Aug. 22): As your No. 1 supporter, you give love to yourself without making yourself earn it. Approach yourself as you would a child — with an allowance for mistakes.

Virgo (Aug. 23-Sept. 22): The challenge you face is not so different from other challenges you've overcome. A week from now, you will hardly remember what you were worried about.

Libra (Sept. 23-Oct. 23): Often the ones who know best don't speak of what they know. Who isn't talking? Try and draw them out.

Scorpio (Oct. 24-Nov. 21): Underappreciated domestic duties can be a source of satisfaction even if no one besides you knows what goes into it. It feels good to complete the mission.

Sagittarius (Nov. 22-Dec. 21): Ideally, a solution is as pleasing to your aesthetic as it is effective. You'll separate style from substance and use only the parts that help you.

Capricorn (Dec. 22-Jan. 19): Enjoy your social time, but keep definite boundaries so you can return your full focus to your own scene.

Aquarius (Jan. 20-Feb. 18): People need you now, and your desire to provide stability could keep you from taking the risks you would normally undergo for the sake of growth.

Pisces (Feb. 19-March 20): A fanciful mood guides your mind to a vision of how life could go. See what develops in the limitless realm of your imagination.

Today's birthday (May 7): You grow powerful as you realize your mindset is not an innate state but an interpretation that can always change. You discover methods for creating maximum enjoyment of your internal landscape. More highlights: Relationships improve and new ones develop. Professional alliances come together and result in the thriving of many at once. Leo and Sagittarius adore you. Your lucky numbers: 9, 30, 1, 28 and 14.

Mathis writes her column for Creators Syndicate Inc. The horoscope should be read for entertainment.

Meditation Break

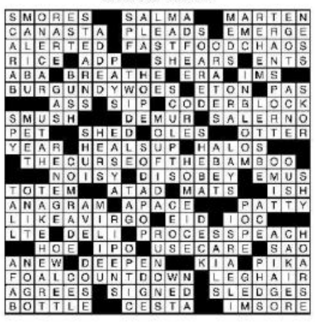
Edited by Patti Varol and Joyce Nichols Lewis

By Trent H. Evans

ACROSS

1 Wafer brand
6 Con
10 Count in jazz
15 Artisan's online marketplace
19 Charity golf tourney
20 "Otello" baritone
21 Build up
22 "I like it!"
23 Illumination in the Sugarhill Gang's car?
26 Michael of "The Lego Batman Movie"
27 — pan
28 Source of many quotes, for short
29 Apple device?
30 Bones, perhaps
34 Critique of an overstuffed pillow?
38 Advance
39 Vientiane language
41 Tirades
42 Floor
43 "Gosh!"
46 Toi et moi
47 Scriptures published in a garage?
51 Vexes
56 Casual agreement
57 Fish bait
58 Nobelist Pavlov
60 Some Indian music
61 Heredity unit
62 Anglican minister
64 Porch seats
66 Headline announcing a generous Butterball donation by an Oscar winner?
72 Snobbish
73 Aspect
74 Tahiti sweetie
75 Athletic tear spots, for short
76 Carnival ride destination
77 Schism results
79 Corner PC key
82 Cause of some delays
85 All-clear announcement near the Colosseum?
89 Tikka masala bread
91 Least likely to be found
92 Kotb of "Today"
93 Literal and metaphorical danger spot
96 Not quite the worst grade
97 Pickleball smashes
99 Trite remark of the future?
102 Press corps members
105 Cheek colorer
106 Squat
108 Filing jobs, briefly
109 Lhasa —
110 Employee's explanation for intentional incompetence?
117 Invite information
118 Habitual
119 Bagpiper's garb
120 French wine valley
121 Wall St. index, familiarly
122 Like some rom-coms
123 Goes
124 Maxwell House alternative

Last week's solution: "Inbox Zero"



DOWN

1 "Sunday Puzzle" airer
2 The Carter —
3 "What a —-out!"
4 Crowning achievement
5 Mark in the World Golf Hall of Fame
6 Blues great — Monica Parker
7 Academy trainee
8 In the past
9 NYC cultural center
10 "The Jungle Book" bear
11 — acid
12 Droop
13 "Kinda"
14 Approximate fig.
15 Make secret, in a way
16 Steering system part
17 Threaded fasteners
18 Thirst (for)
24 Wished for a do-over
25 Lay to rest
29 Lungs locale
30 Full of gossip
31 Doing a pirouette, say
32 Oscar the Grouch, e.g.
33 Hunks
35 AOL rival
36 The NCAA's Huskies
37 One of two words with an umlaut in a metal band's name
40 Shapiro of 1-Down
43 Actor Jacobi
44 Lea grazer
45 Call forth
48 44-Down's sound
49 Far from hard-boiled
50 — Rachel Wood of "Westworld"
52 Tot's transport
53 Alley assignment
54 Like soufflés
55 Lip
59 Evita's land: Abbr.
61 Drop without warning, in a way
62 Triumphant one
63 "— seen better"
64 Total
65 Place for a bangle
66 Nicholas II title
67 Previously
68 Orthodontist's creation
69 Airport with a BART station
70 Teri of "Oh, God!"
71 Unspoken
76 Harmony
77 Show scorn
78 Hosp. areas
79 Call forth
80 Meal with vegetables dipped in salt water
81 Boorish
83 "Little Girls" musical
84 Took care of dinner, say
86 Got by
87 "— we there yet?"
88 Cold open?
90 Pickleball barrier
93 Prize for a 62-Down
94 Green Monopoly pieces
95 "That's it for me!"
97 Playlist unit
98 In a rigidly formal way
99 Muscle
100 Handy
101 "This'll end —"
103 Post of propriety
104 Trousers
107 Astronaut's go-aheads
110 Prime rib au —
111 Forever Stamp letters
112 "Yo"
113 Actress Wasikowska
114 Triangular sail
115 British singer Rita
116 Big —: London landmark

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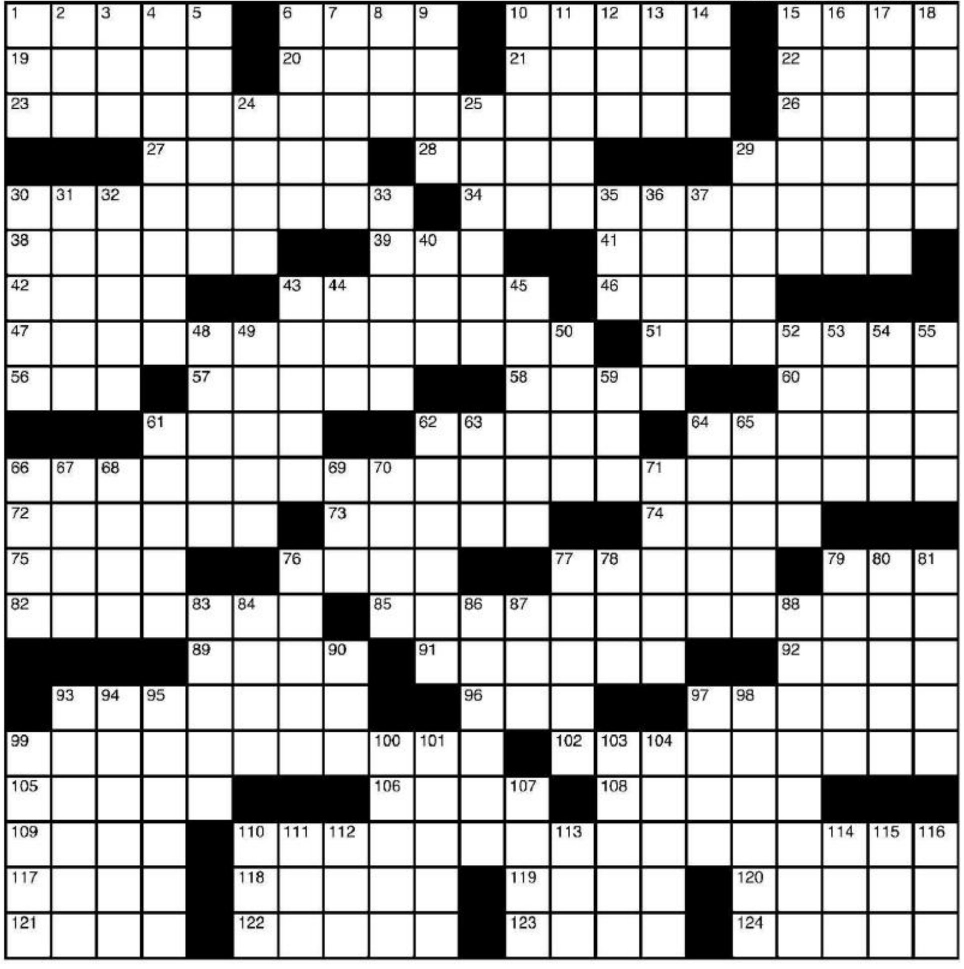


ASK AMY

Dear Amy: I have an etiquette question. Is it still acceptable to refer to men as "gentlemen" and women as "ladies?" I have read that some people may take offense to those words.

At baseball games I attend, the team used to be introduced on the field by the announcer saying, "And now, ladies and gentlemen, here are your Pittsburgh Pirates!"

Now, most announcers at the ballpark simply say, "And now, here are your Pittsburgh Pirates!"

I would be interested to know your position on this.

Polite Gentleman

Dear Gentleman: I didn't realize I needed to have a "position" on this. (Nor is it really an etiquette question.) But let me take a swing at it.

I am female, and although perhaps I can't really claim to be a "lady," I am not bothered at all by being politely referred to in this way.

However, there are human beings who do not identify along a binary gender line as either female or male, and one would assume that some of these people are also baseball fans.

Because of this, and for other reasons, I appreciate gender being left out of public announcements.

I was recently at a church service where I noted that the pastor had removed any reference to God as "Him" or "He," only referring to this higher power absent of any gender references.

As a female, and after a lifetime of tacitly accepting that a male reference was somehow supposed to encompass all of humanity, this actually had a profound effect, and frankly brought me much closer to the message.

If you know that people are male, refer to them as male: "Gentlemen," "Sirs," "Guys" or whatever suits.

If you know they are female, refer to them as female.

But if this new way of acknowledging a large number of human beings without reference to gender doesn't hurt anyone, and may in fact remind some of our shared humanity, I'm all for it.

Email questions to Amy Dickinson at *askamy@amydickinson.com*.

POKER

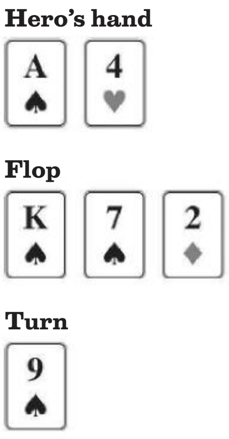
Jonathan Little

I was recently told about a tricky spot in a $200 buy-in local poker tournament that gave one of my fans trouble. With blinds of 500/1,000 with a 1,000 big blind ante, the player in second position and the lojack both limped, and our Hero on the button with an effective stack of 24,000 decided to raise to 6,000 with A♠ 4♥.

In most small-stakes games, limpers will call the preflop raise, resulting in Hero having a bit more than a pot-sized bet remaining in the stacks with a weak hand going to the flop.

Hero's raise would only be for value in games where the opponents are expected to frequently limp-call with all sorts of trash, and even then, A-4o is never too far ahead.

The big blind cold-called the raise and both limpers folded, much to my surprise. The flop came K♠ 7♠ 2♦ and Hero bet 8,000 out of his 18,000 stack into the 15,500 pot. This bet size is not ideal because a smaller bet size would be just as effective as a bluff while risking fewer chips. If the big blind has nothing, he will fold to any reasonable bet, but he will not fold to any bet if he has a pair or better. Therefore, a smaller bet size of 5,000 would be better.



The big blind called the 8,000 bet. The turn was the 9s, giving Hero the nut flush draw. The big blind checked, and Hero pushed all-in for 10,000 into the 31,500 pot.

This is a tough spot, but unless the opponent will fold a pair of 7♠ and pocket pairs without a spade, Hero should check behind. The main problem is that many marginal made hands like one pair will have a flush draw, making it difficult for the big blind to fold given the excellent pot odds.

If the flop bet was smaller, the big blind would be getting worse odds to call on the turn, making a turn all-in much more reasonable. The ideal strategy is to check behind and hope to improve to a flush or top pair.

The big blind called the all-in bet with K♥ K♦ for top set (and an optimistic preflop slowplay that resulted in him getting his money in way far ahead). Hero made the nut flush on the river and won the pot. That is lucky.

In live poker, it is essential to assess the opponent's range accurately. In this situation, the big blind's range should be decently strong after cold-calling a preflop raise and calling a sizable flop bet.

If I were in Hero's shoes, I would have simply folded preflop against the limpers, avoiding the situation altogether. Sometimes the best play is to get out of the way.

Little is a professional poker player with over $7,000,000 in live tournament cashes.

SUDOKU

	2		4		9		7	
4		7						9
8					7			
		4				1	3	
	6			3			4	
	3	5				9		
			1					3
5						8		6
	8		6		2		1	

Level: Impossible

©Amuse Labs

2	8	9	1	3	4	5	6	7
6	7	3	2	8	5	4	9	1
4	5	1	6	7	9	2	3	8
7	3	2	4	9	6	8	1	5
8	6	4	5	1	7	9	2	3
9	1	5	8	2	3	6	7	4
1	9	6	3	4	8	7	5	2
3	4	7	9	5	2	1	8	6
5	2	8	7	6	1	3	4	9

Solution to last week's puzzle

More Online

For other brain-teasing challenges, go to *latimes.com/games.*

1				8				4
5	2	8		4		1		3
			9		1			2
		6		5				
8			6		2			
9		5		6		3	8	
7				9				5

Level: Tough

				4	
1					6
2				6	
	4				
6					5
	2				

Level: Tough

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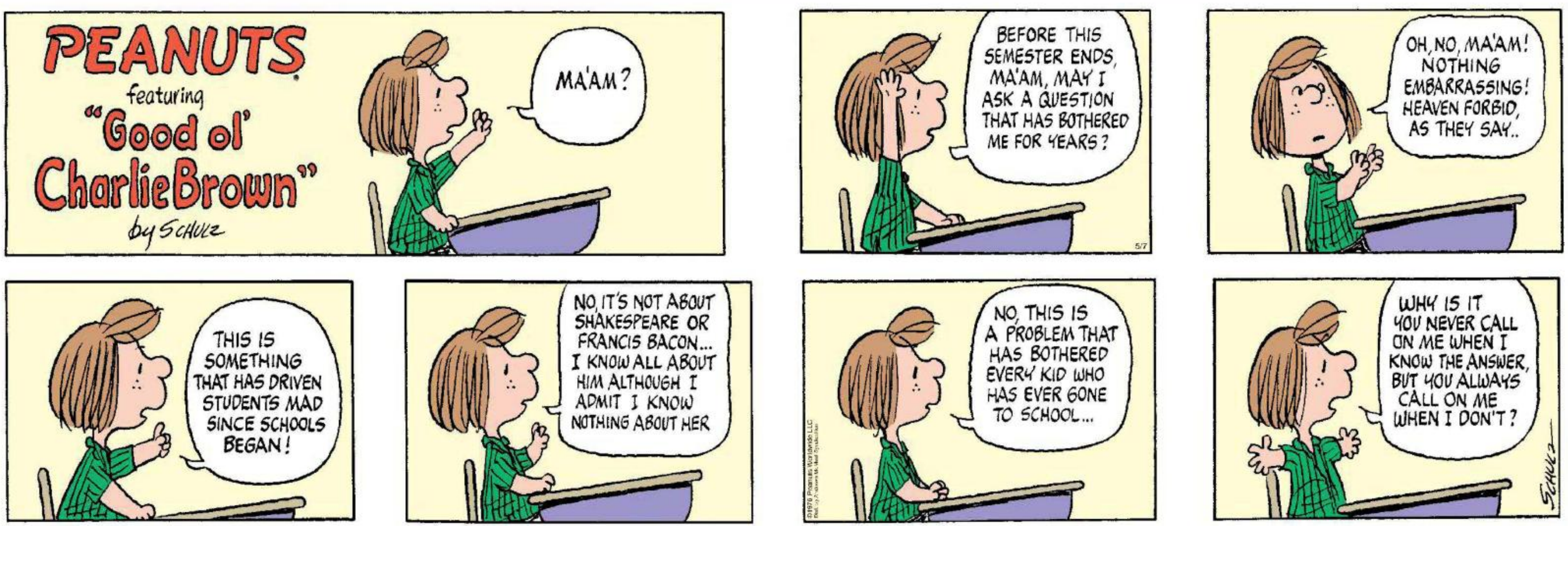
5	7	6	8	9	3	1	2	4
4	1	9	2	6	5	7	8	3
3	2	8	1	7	4	5	9	6
7	4	2	9	8	1	6	3	5
6	9	1	3	5	2	8	4	7
8	5	3	6	4	7	2	1	9
1	3	7	4	2	6	9	5	8
2	8	5	7	3	9	4	6	1
9	6	4	5	1	8	3	7	2

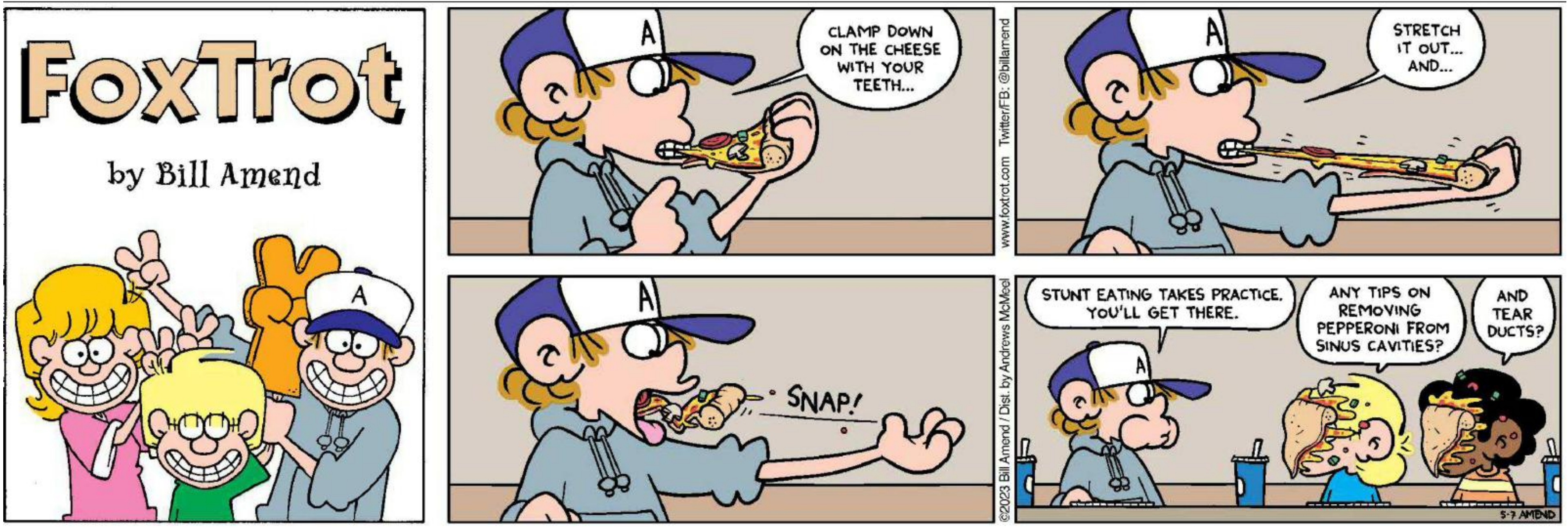
2	6	5	3	1	4
1	4	3	6	2	5
6	5	2	1	4	3
3	1	4	5	6	2
5	2	6	4	3	1
4	3	1	2	5	6

Solutions to Saturday's puzzles

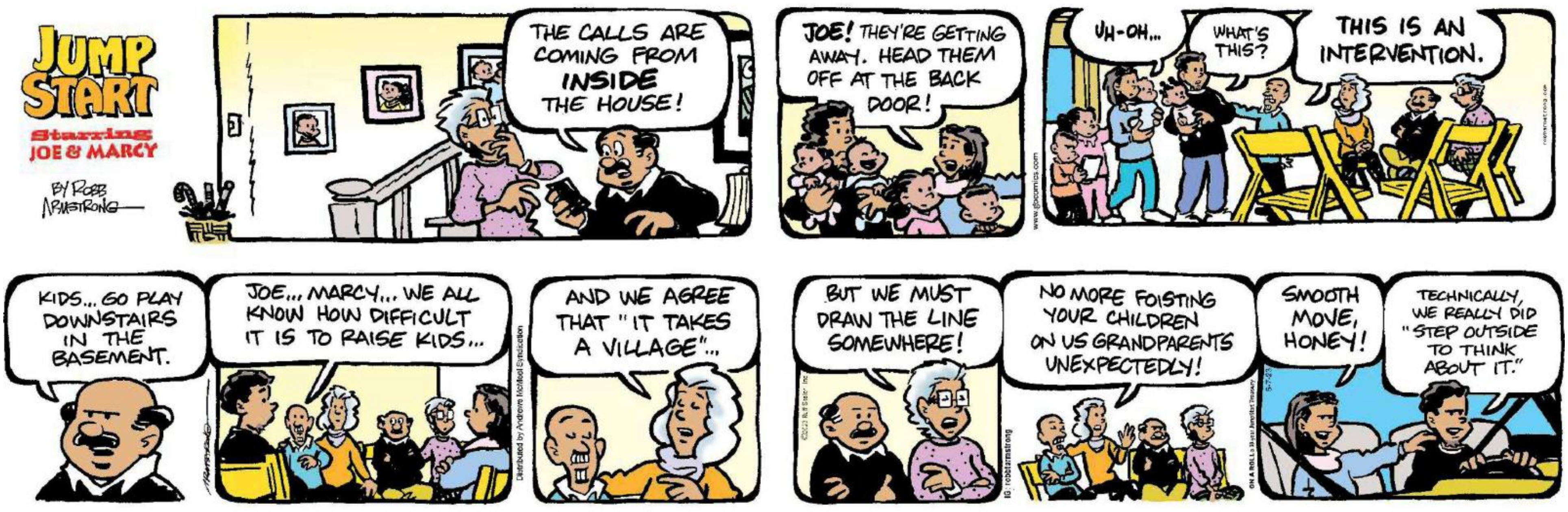
5/7/23

Complete the grid so each row, column and 3-by-3 or 2-by-3 box contains every digit from 1 to 9 (or 1 to 6 for the smaller grid). For strategies on how to solve Sudoku, visit www.sudoku.org.uk.


PEANUTS
featuring "Good ol' CharlieBrown"
by SCHULZ
MA'AM?
BEFORE THIS SEMESTER ENDS, MA'AM, MAY I ASK A QUESTION THAT HAS BOTHERED ME FOR YEARS?
5/7
OH, NO, MA'AM! NOTHING EMBARRASSING! HEAVEN FORBID, AS THEY SAY..
THIS IS SOMETHING THAT HAS DRIVEN STUDENTS MAD SINCE SCHOOLS BEGAN!
NO, IT'S NOT ABOUT SHAKESPEARE OR FRANCIS BACON... I KNOW ALL ABOUT HIM ALTHOUGH I ADMIT I KNOW NOTHING ABOUT HER
NO, THIS IS A PROBLEM THAT HAS BOTHERED EVERY KID WHO HAS EVER GONE TO SCHOOL...
WHY IS IT YOU NEVER CALL ON ME WHEN I KNOW THE ANSWER, BUT YOU ALWAYS CALL ON ME WHEN I DON'T?
SCHULZ


FoxTrot
by Bill Amend
CLAMP DOWN ON THE CHEESE WITH YOUR TEETH...
STRETCH IT OUT... AND...
SNAP!
STUNT EATING TAKES PRACTICE. YOU'LL GET THERE.
ANY TIPS ON REMOVING PEPPERONI FROM SINUS CAVITIES?
AND TEAR DUCTS?
5-7 AMEND

www.foxtrot.com Twitter/FB: @billamend ©2023 Bill Amend / Dist. by Andrews McMeel


JUMP START
Starring JOE & MARCY
BY ROBB ARMSTRONG
THE CALLS ARE COMING FROM INSIDE THE HOUSE!
JOE! THEY'RE GETTING AWAY. HEAD THEM OFF AT THE BACK DOOR!
UH-OH...
WHAT'S THIS?
THIS IS AN INTERVENTION.
KIDS... GO PLAY DOWNSTAIRS IN THE BASEMENT.
JOE... MARCY... WE ALL KNOW HOW DIFFICULT IT IS TO RAISE KIDS...
AND WE AGREE THAT "IT TAKES A VILLAGE"...
BUT WE MUST DRAW THE LINE SOMEWHERE!
NO MORE FOISTING YOUR CHILDREN ON US GRANDPARENTS UNEXPECTEDLY!
SMOOTH MOVE, HONEY!
TECHNICALLY, WE REALLY DID "STEP OUTSIDE TO THINK ABOUT IT."
5-7-23

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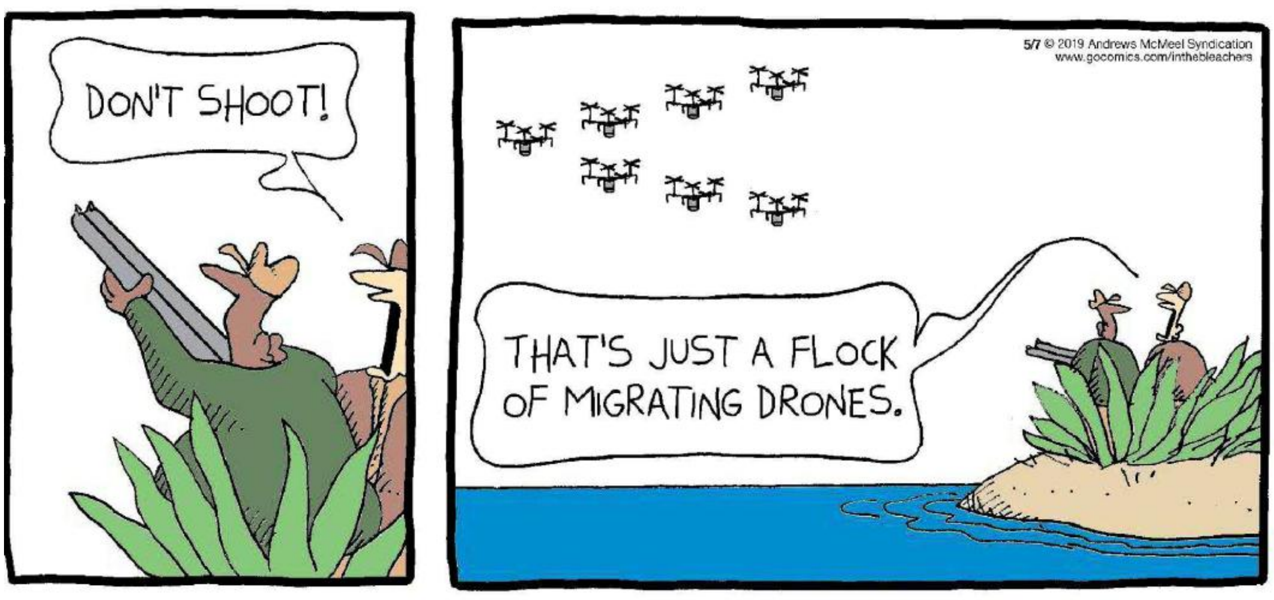
IN THE BLEACHERS By Steve Moore


DON'T SHOOT!
THAT'S JUST A FLOCK OF MIGRATING DRONES.

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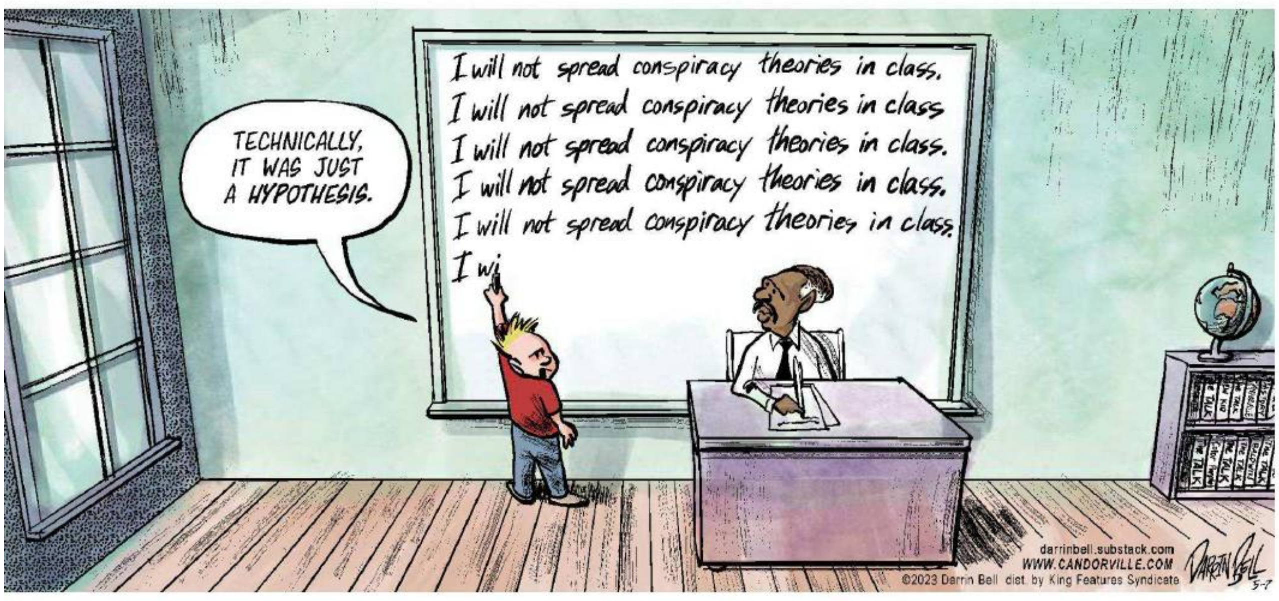
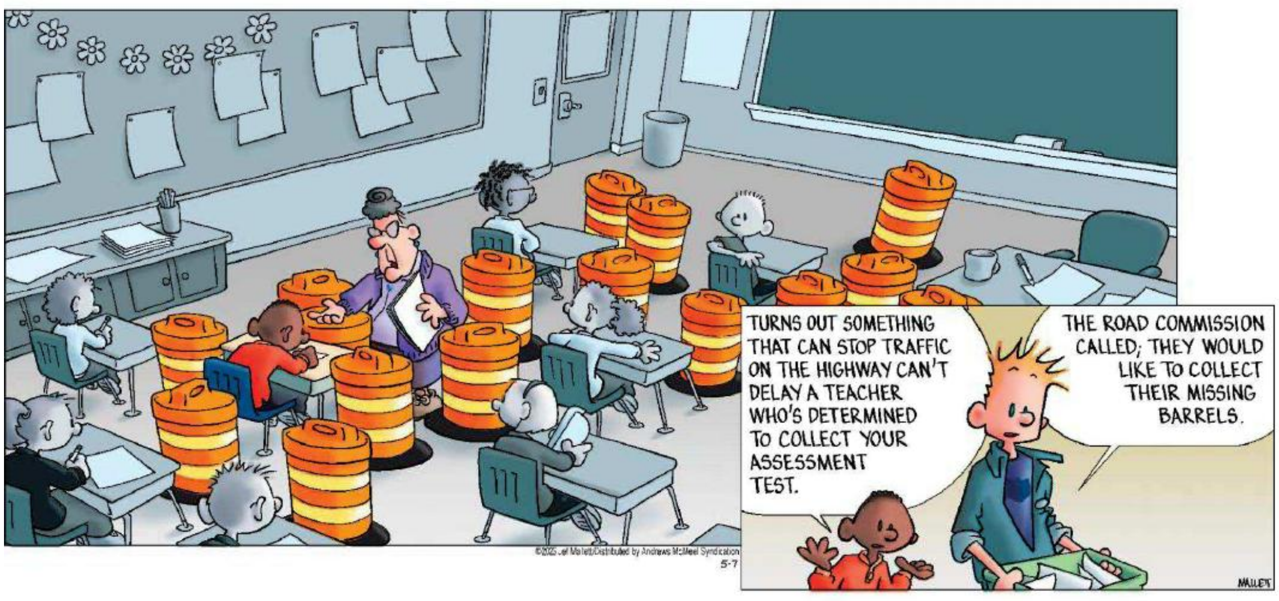
CANDORVILLE By Darrin Bell


TECHNICALLY, IT WAS JUST A HYPOTHESIS.
I will not spread conspiracy theories in class.
I will not spread conspiracy theories in class
I will not spread conspiracy theories in class.
I will not spread conspiracy theories in class.
I will not spread conspiracy theories in class.
I wi
DARRIN BELL 5-7

darrinbell.substack.com WWW.CANDORVILLE.COM ©2023 Darrin Bell dist. by King Features Syndicate

FRAZZ By Jef Mallett


TURNS OUT SOMETHING THAT CAN STOP TRAFFIC ON THE HIGHWAY CAN'T DELAY A TEACHER WHO'S DETERMINED TO COLLECT YOUR ASSESSMENT TEST.
THE ROAD COMMISSION CALLED; THEY WOULD LIKE TO COLLECT THEIR MISSING BARRELS.
MALLETT

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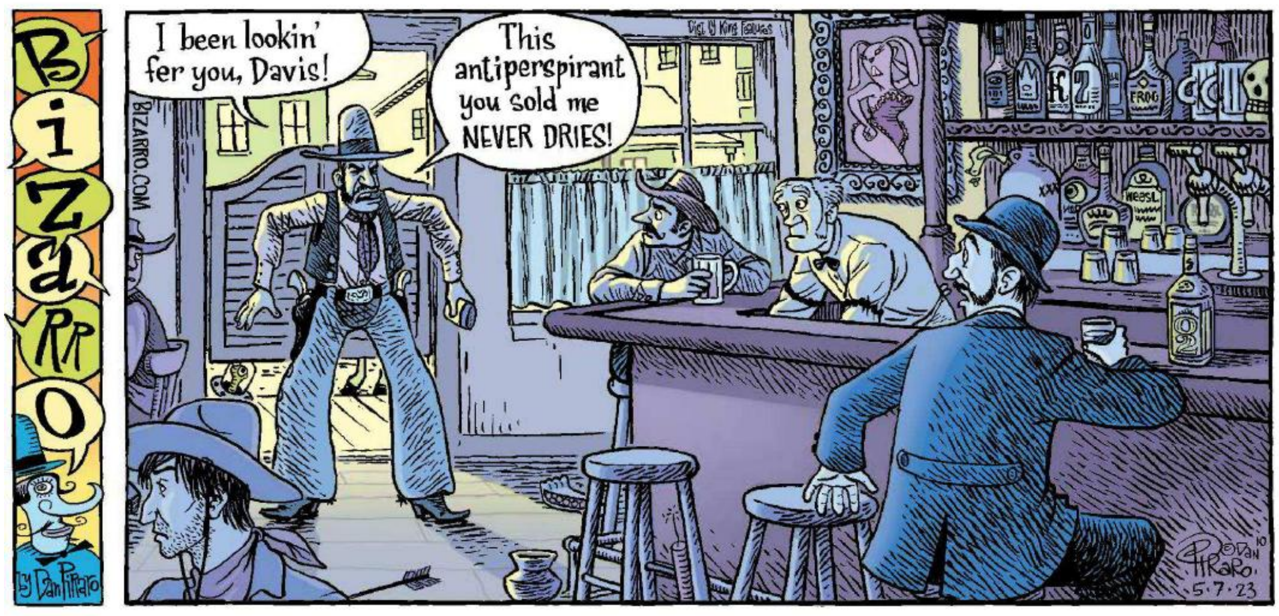
Bizarro
By Dan Piraro
BIZARRO.COM
I been lookin' fer you, Davis!
This antiperspirant you sold me NEVER DRIES!
K2
FROG
WEASL
©Dan Piraro 5·7·23

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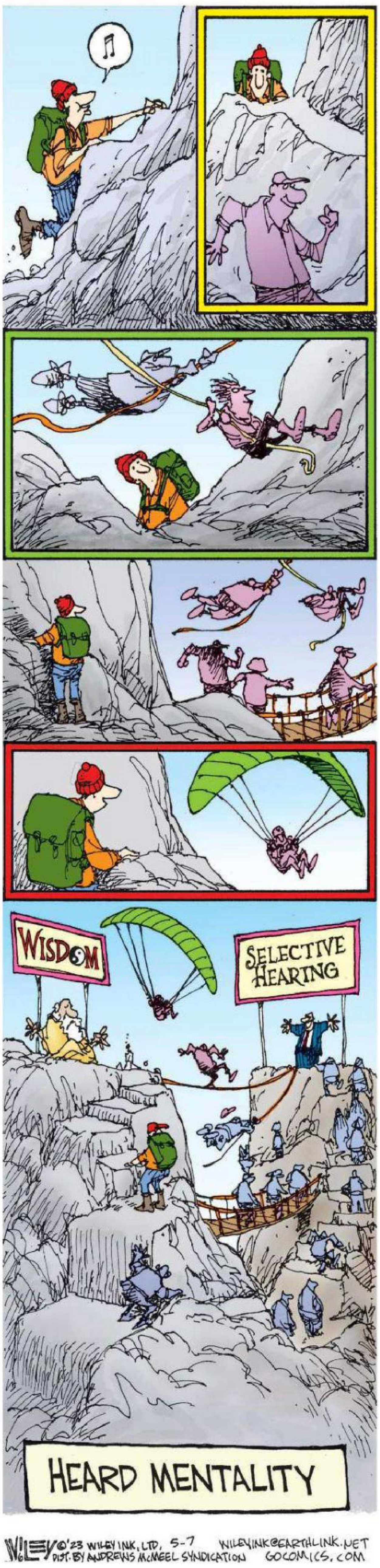
♫
WISDOM
SELECTIVE HEARING
HEARD MENTALITY

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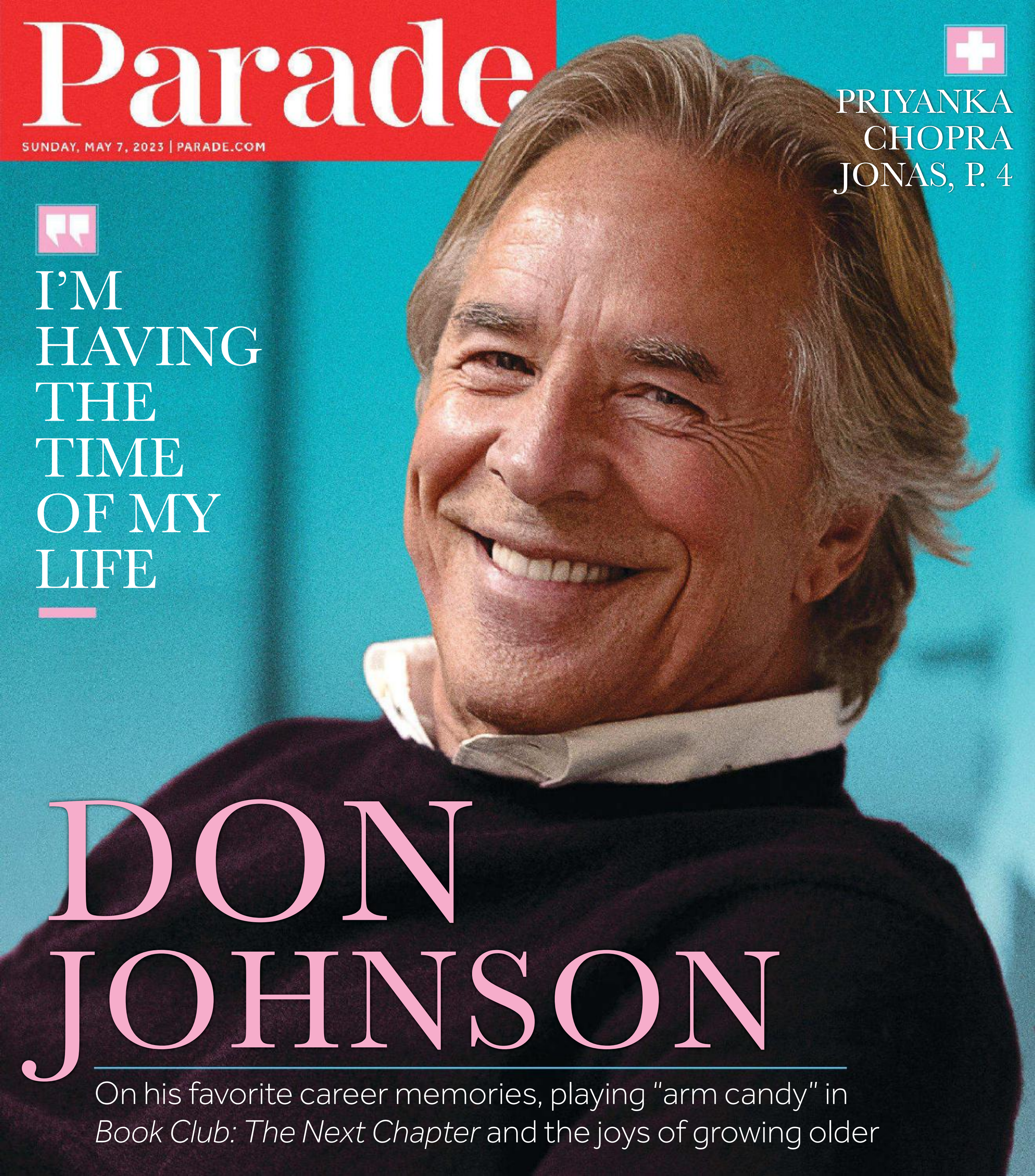
Parade
SUNDAY, MAY 7, 2023 | PARADE.COM



PRIYANKA CHOPRA JONAS, P. 4

I'M HAVING THE TIME OF MY LIFE

DON JOHNSON

On his favorite career memories, playing "arm candy" in *Book Club: The Next Chapter* and the joys of growing older

# HealthyNOW
FROM PARADE
NEWSLETTER

Everything you need to know about the best fitness moves, healthy recipes and health trends taking over TikTok, plus medical and mental health advice from the world's best doctors — **right in your inbox.**

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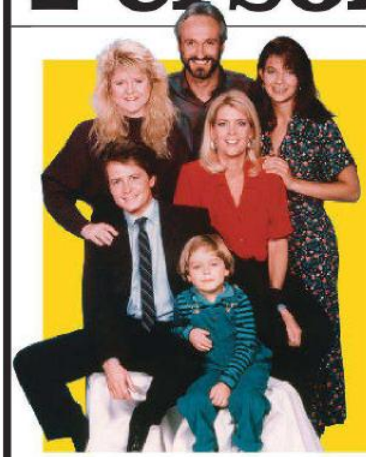
WALTER SCOTT'S Personality Parade

THE FANTASTIC
MICHAEL J. FOX

What happens when a short kid who grew up on a Canadian army base becomes a huge pop-culture star with almost too many hits to count? We're talking *Family Ties* (1982-'89), *Back to the Future* (1985), *The American President* (1995), *Spin City* (1996-2001), *The Good Wife* (2010-2016) and many more. And then what happens when that superstar is diagnosed with an incurable disease? It almost sounds like fiction, but that's the real-life story told by ***Still: A Michael J. Fox Movie* (Apple TV+ on May 12)**.

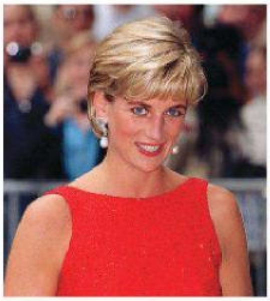
The 95-minute documentary is an intimate, inspiring and sometimes humorous look at Fox's life, on which Parkinson's disease has had a huge impact. Diagnosed in 1991 at the age of 29, he didn't reveal his condition until seven years later. While he continued to act, he also launched the Michael J. Fox Foundation for Parkinson's Research. He and his wife **Tracy Pollan** have been raising awareness of the disease ever since. Here are a few facts about the fantastic Mr. Fox and a peek into the *Parade* Vault.



With no home phone, Fox had to negotiate his deal for ***Family Ties*** from a phone booth outside a Pioneer Chicken restaurant in Hollywood.

He met his wife Tracy Pollan on season 4 of *Family Ties* (1985) but they didn't date until they were reunited on the set of *Bright Lights, Big City* (1988).

> "You're not going to be cute forever."
>
> —*What one of his high school teachers told him when Fox said he was going to drop out to act.*



Fox sat next to **Princess Diana** at the world premiere of *Back to the Future*.

The Michael J. Fox Foundation is the largest non-profit funder of Parkinson's disease research in the world, with more than $1 billion of research.

Go to ***Parade.com/fox*** for the latest Parkinson's breakthrough.

PARADE
The Fantastic
Mr. FOX

APRIL 1, 2012 "I don't look at life as a battle," Fox told *Parade* in this cover story. "I really love being alive. I really love my family and my work. I love the opportunity to do things. That's what happiness is."

Parade
MICHAEL J. FOX
"I'M STILL LUCKY"

NOVEMBER 22, 2020 In this issue Fox told *Parade* about his most underrated performance: "It was the pilot episode for *The Michael J. Fox Show* (2013). The show was stillborn, but the first episode was a really nice representation of a guy with a disability who wants to get past it and get back to what he loves doing."

CLOCKWISE FROM TOP LEFT: PICTURELUX/THE HOLLYWOOD ARCHIVE/ALAMY; APPLE TV+; NOAM GALAI/GETTY IMAGES FOR THE MICHAEL J. FOX FOUNDATION; MARK CUTHBERT/UK PRESS VIA GETTY IMAGES

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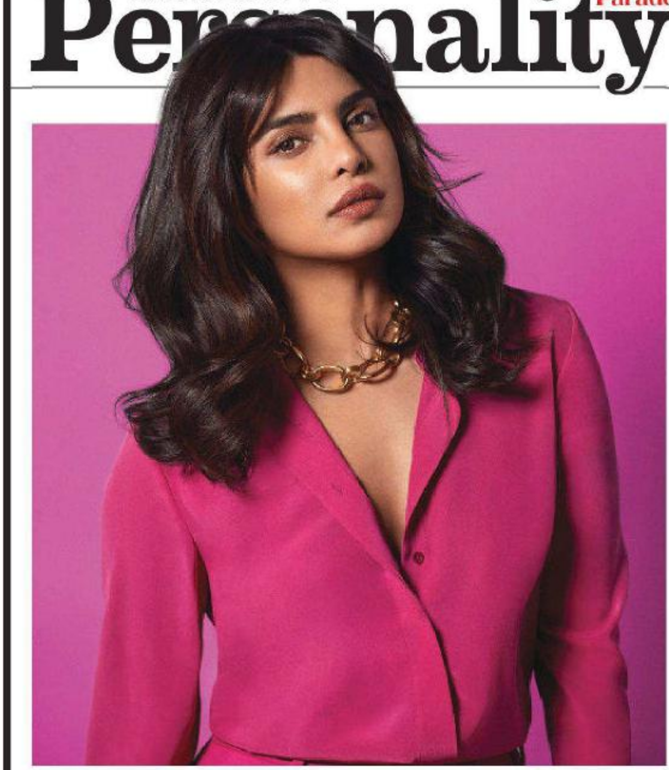
WALTER SCOTT'S **Personality** *Parade*



WALTER SCOTT ASKS...

PRIYANKA CHOPRA JONAS

The *Baywatch* and *Citadel* star, 40, takes an amorous turn in the just-released rom-com ***Love Again*** opposite *Outlander* star Sam Heughan, 43. It's a "meet cute" for Mira (Chopra Jonas) and journalist Rob Burns (Heughan) when she sends a series of romantic texts to her late boyfriend's cell phone number, which has been reassigned to Rob. He is intrigued and arranges to meet Mira. The film also stars Céline Dion as herself.

Of all the rom-com scripts, what made you say yes to *Love Again*? I actually loved the German movie [SMS für Dich]. It was really cute and the tone was really nice. But when I spoke to Jim [Strouse], who's our director, he said, "It's up to you if you want to watch the German movie. But we really want it to be really heartwarming, and have the spirit of rom-coms as they're originally supposed to be. Make your heart warm and make you feel joyful."

When I saw the German version, I felt feelings and emotions and I felt moved, and I was very, very inspired to be able to work with Sam and Céline [Dion], and Jim. I think our team was amazing. It was during COVID, and it gave me a sense of hope. It's just such a beautiful movie about finding hope again.

Your character is very starstruck when she first meets Céline, how about you? Céline is one of the most iconic artists of our time and being able to, for the rest of history, be in Céline Dion's acting debut is very exciting to me. But she's so funny and so lovely and she came prepared and was an utter professional. It's so incredible that we get to share original music from Céline with the world, and Céline being her amazing, magnetic self in the movie.

Did you hit it off with Sam Heughan immediately? We totally did. He's such a fun and funny guy, and he's nice. For someone who's a Sam fan, they'd be really excited to know that he doesn't just play a good guy in this movie, he's a really, really good guy, a complete gentleman and super thoughtful as a co-actor as well.

It was a trying time for all of us as actors coming onto this movie but we all had each other—and that was really cool. We could hang out. Sam, me, Sofia [Barclay] and the rest of the cast, we used to all hang out together, grab meals, because we just had each other. It was just very great to be able to have people that you could depend on and get along with.

Outlander's Sam Heughan stars with Priyanka Chopra Jonas in *Love Again*.

Your character, Mira, is a children's book author and your real-life daughter, Malti, is 15 months old. What are some of your favorite children's books that you read to her? So many, my gosh. I love Hoda's [Kotb] book, *I've Loved You Since Forever*. We love *Llama Llama Red Pajama*. *Peter Rabbit*'s her favorite. I read Indian stories to her as well.

Your husband Nick Jonas is in the film. Was he supposed to be part of the cast or was that a, "Oh, why don't we get Nick to play that part?" It was the latter. It was 2020 when we were filming. Nick was originally not supposed to play this

FROM LEFT: KYLE GAVIN/SONY PICTURES; LIAM DANIEL/SONY PICTURES

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for more.

person. But the director and I were talking at dinner about, "Oh, my gosh, there's a slow, sloppy kiss written into the scene." And I was saying, "Ugh." During COVID, kissing a random person sounded very aggressive. And he was like, "What if we ask Nick since he's here anyway?"

Nick had traveled to London because it was one of the first times I was traveling during COVID and he wanted to make sure to get me settled in. So, he just happened to be there. We asked him and he was an amazing sport about it. He did the scene, and it was the funniest day on set. I cannot even begin to tell you; it was just a giggle fest. Everyone was just laughing. He was doing something which is the opposite of who we are, so it was just hilarious. I'm really glad Nick came to drop me off in London.

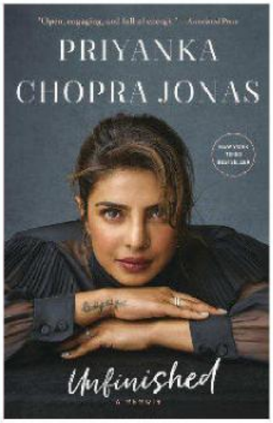
You're also starring in Prime Video's spy thriller *Citadel*. Do you do your own stunts? Very early on in Bollywood movies, I did action movies. I did a TV show [*Quantico*], which was very action oriented, so stunts are something that I'm familiar with, and we had an incredible stunt team with the Russo brothers on *Citadel*.

I would say I did 75 to 80 percent of my stunts myself. I like doing my stunts because I trust my body and I like to embody my character, but I also worked with amazing stunt people that make me look pretty awesome. I'm a big fan of that show and I think it had an incredible cast. It was a tough show, it took a year and a half to make.

Richard Madden stars with Priyank Chopra Jonas in the new thriller *Citadel*.

PAUL ABELL/PRIME VIDEO

In 2021, you released *Unfinished*, a memoir in the form of a series of stories about your life. Are you still a work in progress? And what would you like that progress to be? I feel like we're all works in progress. I'm a different person every single day when I wake up. I have a different approach to life. Priorities change as life changes. There's no way you can say, "I know myself." I don't ever want to know myself completely.



I think the surprise of life is a beautiful joy and we have to experience it as best we can, so I do consider myself unfinished. I hope I always have the privilege and the opportunity to have this incredible platform and job that I have to be able to create art with my friends and family, and the most talented people. I love being able to be a part of an atmosphere that shifts culture. I hope that I'm never finished from being able to contribute to it.

You had pay parity on *Citadel*. Is fighting for women's equality something you hope to continue to do? I absolutely do. I've been advocating for women in positions of power and in decision-making roles. I've always talked about the fact that I've had a 22-year career and I've worked with many co-actors where I was a co-lead, but whether it's the fact that at Amazon Studios the head of the studio is a woman, Jennifer Salke, I got parity for the first time.

When you have women in positions where they can make decisions, then they create opportunities and a place of respect for other women as well. I want to make sure that that conversation doesn't stop, so that the next generation doesn't inherit the same set of problems that we were fighting.

Where did you find the courage to leave a career in Bollywood and move to the States? I wanted to expand my horizons, be able to look at new opportunities. I was raised in a very tenacious manner. I saw examples of being able to achieve whatever you set your mind to in my parents. My mom had multiple specialties; she was in medicine, but she kept changing her career. And my dad moved from the military to a private practice, and they moved cities when my career moved to Mumbai.

They never complained, they were like, "Okay, let's start another clinic." There was never any attachment to a place or a thing. If we were together as a family, we could always just figure it out. So, I have the same sense. I have a sense of risk-taking because I feel like that's my job. But as long as I have my family and people that surround me, then I can go to work and be a student of life.

I think that's also really crucial if you want change. To be really good at what you do, you've got to be able to listen to criticism and you've got to be able to evolve. And that will never happen if you know yourself too well or if you're very sure of yourself. I think you have to be like, "Okay, everyone can make mistakes and I want to learn." So being a student of life, I think, is important. But that's just how I was raised by my parents. They had an adventurous spirit and I have that in my job and my life.

You have an upcoming role in the film *Heads of State* with John Cena and Idris Elba. What can you tell us about it? It's an incredible cast. Why would I not want a summer in London with my family, with these two incredibly amazingly talented men? This movie's going to be a lot of work, too, because it is an action comedy, but I think it's going to be really fun and I'm very excited. P

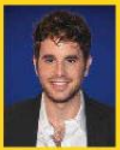
The Parade Don't Miss List

Here's what's on our radar this week.
Go to ***Parade.com/entertainment*** for more.

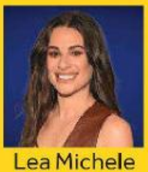
CELEBRATING 50 YEARS OF BROADWAY'S BEST

(MAY 12 ON PBS)

In a salute to *Great Performances'* golden anniversary, the series will present a star-studded revue of milestone Broadway shows from 1973 to 2023. Hosted by two-time Tony winner **Sutton Foster**, the musical celebration from Lincoln Center will feature performances by André De Shields, Chita Rivera, Sara Bareilles, Vanessa Williams, Brian Stokes Mitchell, Jessie Mueller and more. Then, if you're headed to New York City this summer, you can make your way to the Great White Way and catch these stars live on Broadway:



Ben Platt
Parade



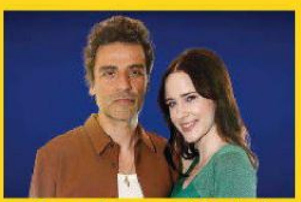
Lea Michele
Funny Girl

Laura Linney
Summer, 1976

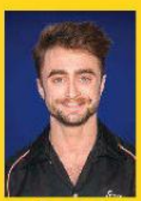
Josh Groban
Sweeney Todd

Jessica Chastain
A Doll's House

Sean Hayes
Good Night, Oscar



Oscar Isaac and Rachel Brosnahan
The Sign in Sidney Brustein's Window



Daniel Radcliffe
Merrily We Roll Along

JUST THE TWO OF US: DUETS COLLECTION VOLUME 1

Olivia
JUST THE TWO OF US

(MAY 5)

Fans of **Olivia Newton-John** won't want to miss this posthumous collection of songs, featuring duets with Dolly Parton, Mariah Carey, Barry Gibb, Michael McDonald, John Travolta, Paul Anka, Jim Brickman, Richard Marx, Kelly Lang and more.

Singer-songwriter **Kelly Lang** (whose songs have been performed by Ricky Skaggs, The Oak Ridge Boys, Crystal Gayle, George Jones, B.J. Thomas and more) performs the Bee Gees classic "How Can You Mend A Broken Heart" with Newton-John. "True wealth is not measured by money but by the friends you make in life," Lang told *Parade*. "I am blessed and enriched to consider Olivia Newton-John not only as an icon but also as a true friend. I sincerely miss her every day. To have sung 'How Can You Mend A Broken Heart' with her on her final album is a true full-circle moment as not only did Sir Barry Gibb write the song, he is the one who introduced us." Newton-John and Lang are both breast cancer survivors and Newton-John wrote the forward to Lang's book, ***I'm Not Going Anywhere***. "I still hear her voice in my head daily, sharing her wisdom, humor and life lessons," Lang says.

I'M NOT GOING ANYWHERE
KELLY LANG

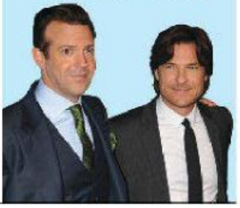
THE MUPPETS MAYHEM

(MAY 10 ON DISNEY+)

Get ready to rock with Dr. Teeth and the Electric Mayhem and some very special guests—including Morgan Freeman, Paula Abdul, "Weird Al" Yankovic, Ryan Seacrest, Lil Nas X and Ziggy Marley—in this live-action series featuring the puppet ensemble. The band—**Dr. Teeth** on vocals and keyboards, **Animal** on drums, **Floyd Pepper** on vocals and bass, **Janice** on vocals and lead guitar, **Zoot** on saxophone and **Lips** on trumpet—is recording its first-ever studio album 47 years after being introduced as *The Muppets* house band. Helping out is aspiring record producer Nora (**Lilly Singh**), her social media influencer sister, Hannah (**Saara Chaudry**) and Electric Mayhem superfan, Gary "Moog" Moogowski (**Tahj Mowry**).

STAR WATCH

JASON SUDEIKIS and **JASON BATEMAN** appear in Charlie Day's star-studded *Fool's Paradise* (in theaters on May 12). Think a *Being There*/*Horrible Bosses* mash-up.



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THE BFF ISSUE

The Parade Don't Miss List

58TH ACADEMY OF COUNTRY MUSIC AWARDS

(MAY 11 ON PRIME VIDEO; MAY 12 ON FREEVEE)

What's called "Country Music's Party of the Year" will make history this year with its pairing of country music legends **Dolly Parton** and **Garth Brooks** as hosts. This is the first time that Brooks has hosted an awards show.

Coming live from Ford Center at The Star in Frisco, Texas, the Academy of Country Music Awards hosts will oversee the celebration of country music's biggest stars and emerging talent. Luke Combs, Miranda Lambert and Jason Aldean will perform (among many others) and Parton will share a single from her new rock album.

"I am thrilled to return to host the ACM Awards, this time with my friend Garth," said Parton, 77, who is hosting for the second consecutive year. "While I've had the pleasure of spending time with him throughout the years, I can't believe we've never had the chance to work together."

CAN YOU NAME IT?

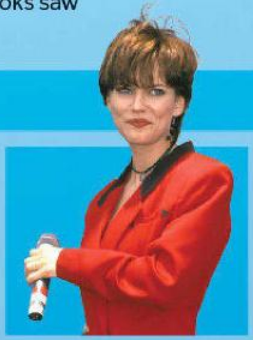
Test your Dolly Parton and Garth Brooks IQ with our trivia quiz in honor of the duo hosting the Academy of Country Music Awards together for the first time. *Answers on page 19.*

1. What's the connection between country comedian Minnie Pearl and Garth Brooks?

A. She's Brooks' godmother
B. Brooks' daughter is named after Pearl
C. Pearl was the first country act that Brooks saw

2. Who is the person pictured?

A. Brooks' second wife
B. The opening act on Brooks' first solo tour
C. A backup singer



3. What's the relationship between singer Miley Cyrus and Dolly Parton?

A. Cyrus is Parton's cousin
B. Cyrus is Parton's goddaughter
C. Cyrus is Parton's niece

CLOCKWISE FROM TOP: CBS VIA GETTY IMAGES; RON GALELLA/RON GALELLA COLLECTION VIA GETTY IMAGES; KATHERINE BOMBOY/NBC VIA GETTY IMAGES; JEFF KRAVITZ/FILMMAGIC FOR IHEARTMEDIA/GETTY IMAGES; AMY SUSSMAN/WIREIMAGE/GETTY IMAGES

4. What is Dolly Parton's middle name?

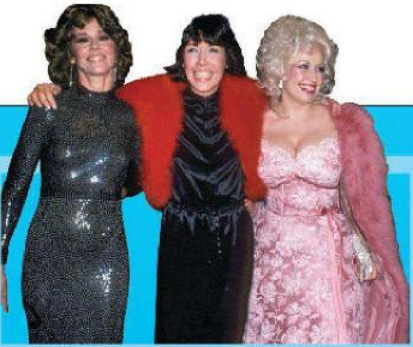
A. Rebecca
B. Ruby
C. Rose

5. What year did Dolly Parton join the Grand Ole Opry?

A. 1959
B. 1969
C. 1979

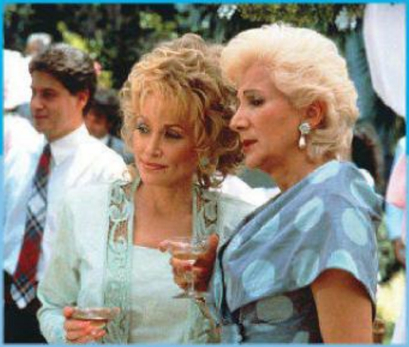
6. What year did Garth Brooks join the Grand Ole Opry?

A. 1990
B. 1992
C. 1994



7. What movie premiere is Parton attending with costars in this photo?

A. *Best Little Whorehouse in Texas*
B. *Steel Magnolias*
C. *9 to 5*

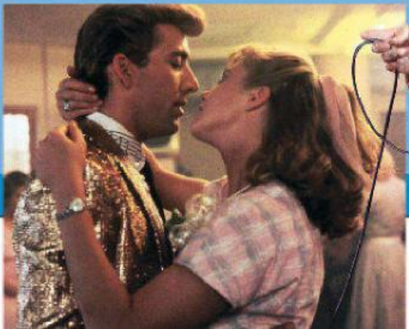


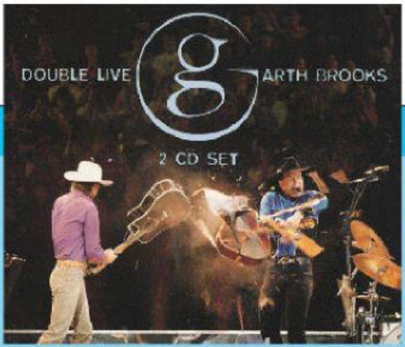
8. Who played Dolly Parton's husband in *Steel Magnolias* (1989)?

A. Dabney Coleman
B. Burt Reynolds
C. Sam Shepard

9. What song that Brooks sings was inspired by the movie pictured?

A. "The Dance"
B. "She's Every Woman"
C. "More Than a Memory"



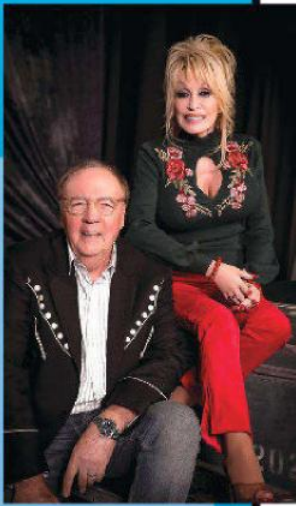


10. What did Brooks toss out to audience members during his 1999 tour?

A. Guitar picks
B. Guitar pieces
C. Guitar strings

11. What is the name of the book that Dolly Parton wrote with author James Patterson?

A. Run, Rose, Run
B. Run, Ruby, Run
C. Run, Reba, Run



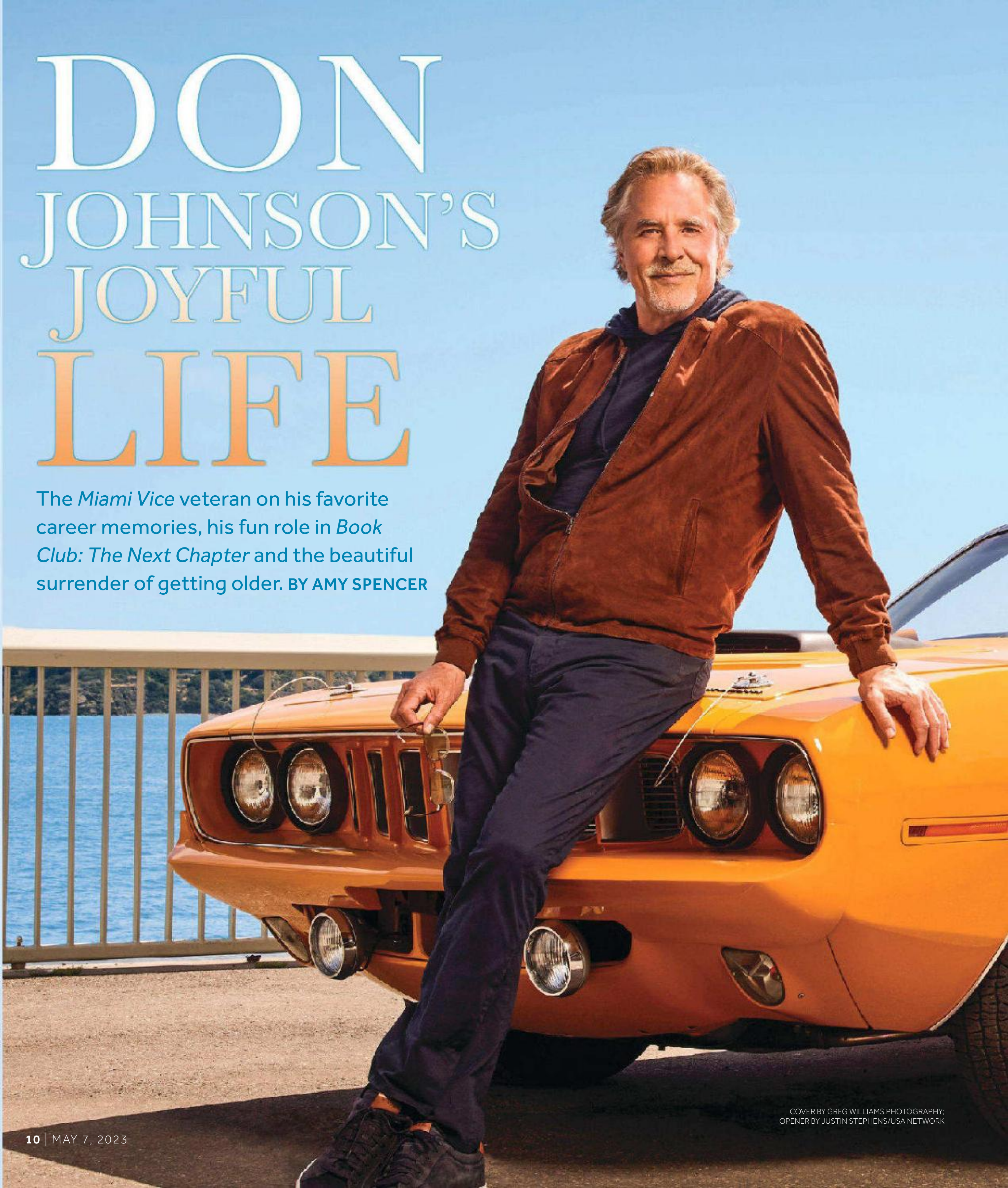
12. What does Garth Brooks have in common with Kenny Rogers?

A. They were born in Oklahoma
B. They were left-handed
C. They were double chart-toppers

CLOCKWISE FROM TOP LEFT: MICHAEL OCHS ARCHIVES/GETTY IMAGES; RON GALELLA, LTD./RON GALELLA COLLECTION VIA GETTY IMAGES; SEBASTIAN SMITH/FOX FOR BLOCKCHAIN CREATIVE LABS VIA GETTY IMAGES; PAUL NATKIN/GETTY IMAGES; FILMPUBLICITYARCHIVE/UNITED ARCHIVES VIA GETTY IMAGES; LES LEVERETT/GRAND OLE OPRY (2); PICTURELUX/THE HOLLYWOOD ARCHIVE/ALAMY

DON JOHNSON'S JOYFUL LIFE

The *Miami Vice* veteran on his favorite career memories, his fun role in *Book Club: The Next Chapter* and the beautiful surrender of getting older. **BY AMY SPENCER**



COVER BY GREG WILLIAMS PHOTOGRAPHY;
OPENER BY JUSTIN STEPHENS/USA NETWORK

Some characters you just can't shake. Which is why when Don Johnson Zooms with *Parade* wearing a light blue zip-up sweater and a white golf hat, the pastel color palate can't help but evoke his role as the inimitably cool cop James "Sonny" Crocket on *Miami Vice* that rocketed him to fame in 1984.

The actor, 73, is speaking from his Santa Barbara-area home, where the wall behind him is filled with black-and-white photographs of his life and career. Those, he says, are only a recent addition by his wife of 24 years, Kelley Phleger. "I didn't want my kids to grow up around this shrine to my job," says Johnson. "If you're a banker, you don't have dollar bills or loan documents on the wall—'And then I made this loan!'" he laughs. "So I usually keep the 'Don Johnson branding thing' down to a low roar." No easy feat considering his storied life and career.

Johnson was born in Missouri to teenage parents Fredie and Nell, who divorced when he was 11. He stumbled into acting in high school and pursued a path in theater, struggling for a decade. "I was living back and forth between unemployment and low-budget movies, and I was 33, going, *You know, am I gonna stick around and do this?*" remembers Johnson. "*All my friends are getting married and buying houses and cars, and I'm struggling to pay the rent.*" Then he nabbed *Miami Vice* and made history—while also, of course, making headlines for his famous relationships (including two marriages to Melanie Griffith) that led to six children. He's since had roles in *Nash Bridges*, *Django Unchained*, *Knives Out* and *Watchmen*. And after playing Jane Fonda's love interest, Arthur, in the 2018 comedy *Book Club*, Johnson is back—this time as her fiancé—in the film's sequel, *Book Club: The Next Chapter* (in theaters May 12).

"Not only does it hold up to the first one, in some ways I think it's a lot better," says Johnson of the story that sees Fonda's character, Vivian, and her friends (played by Candice Bergen, Mary Steenburgen and Diane Keaton) traveling to Italy for her bachelorette party—a rollicking trip through beautiful cities, bottles of wine and plenty of mischief. "I can't tell you how magical it was to watch them together," says Johnson of the starring actresses. "They're so funny, and they're so gifted." And they're sharing a sentiment Johnson stands by in his own life. "Ultimately, it's about how love can find you at any age," he says, "and that

continued on page 12

BFGoodrich
Radial T/A
BFGoodrich
Radial T/A

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from page 11

in the end, that's all we all have: Who you love, and how much of it did you give?"

He talks with *Parade* about his challenging childhood, his career highs, his wild past and the blissful balance he's found today.

What's the most fun about playing Arthur—and how much of that fun is being able to work with Jane Fonda and the other legendary actresses? Well, it's *all* about that! I adore them all. Jane, she's a marvel. There's a line in the movie that says, "She threw out the playbook and just created her own," and nothing could be more accurate. Jane hears a different calling than the rest of us and has the courage and the fortitude and the heart to bring it. And she's so direct, and so funny. She tells me the funniest tales when I get her to start talking about her past—which she will do at the drop of a hat. You just throw out a question, and she'll tell me everything. And sometimes, I don't want to know! "Jane, whoa! TMI!"

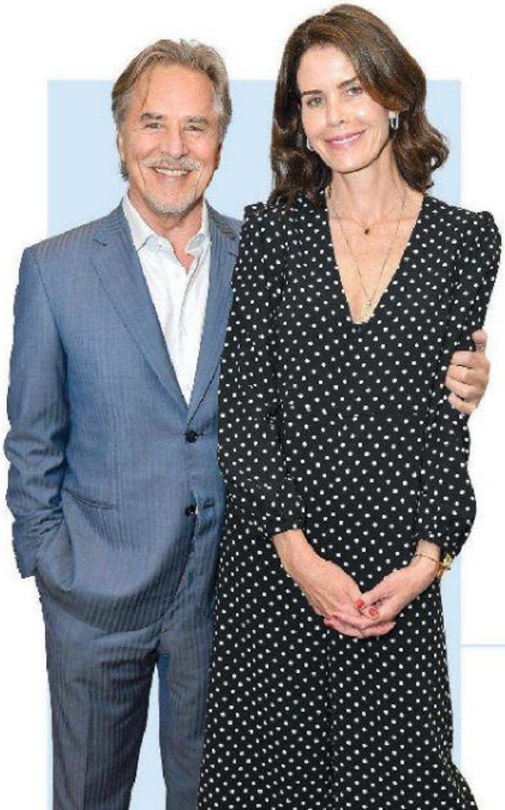
What were some of your best laughs on the set of *Book Club: The Next Chapter*? I remember when I showed up, there was a reception on the roof of this beautiful hotel. And I walked in and Andy Garcia, who—Andy auditioned with me for *Miami Vice,* to play Tubbs. It got right down to the very end, and I had no power to say anything. In fact, I still have no power, I abdicated that a long time ago! But anyway, we're friends. We play golf together. So I strolled into the reception and Andy walked up and goes, "Still on the menu, I guess?" [laughs] I thought that was *à propos*. Andy's great this way too: Put all that ego stuff aside and be the arm candy.

***Book Club* is one of many movies and shows starring your peers now. How does it feel to be a part of that?** It's a joyful time for me. When I was younger, the lane I was considered in was very narrow. And now I get asked to be in movies that are quite different. My characters are quite different. It's not all just dad parts.

Speaking of being younger, what memories of your childhood stick with you most? I came from a very simple, farming, lower-middle-class family. I had a lot of challenges when I was young—not physically, but emotionally and psychologically. I'm not going to get into a psychology session [laughs] but I only later discovered that's what lights the fire in creativity, and that those challenges are what is the fuel.

What were your parents like? And what kind of influence did they have you? They were very young when I was born, and in a sense we kind of grew up together. My mother—she was a beautician, a stylist—was very vivacious and outgoing. My father passed on his salt-of-the-earth values. We began with a little farm in Missouri up until I was about four. And then he heard they were hiring at Boeing Aircraft, in Wichita, Kansas, so he went into the aircraft industry. He was just one of those guys that could do anything: master carpenter, master mechanic, a great engineer, terrific sense of humor and a really hardworking man. Those humble beginnings and core values have helped guide me and keep me on a path that has been very, very, very blessed.

What you were like in high school? I was a wild thing, as you can imagine! [laughs] I was very inventive, I got in a lot of trouble, I got kicked out a few times. I graduated from Wichita South High School and that's where my life took a turn. I was in a business class right after lunch, and about the third day in [the teacher] goes, "If you fall asleep in my class one more time, I'm gonna ask you to leave." The next thing I know, I wake up and she's telling me to go see the counselor who says, "Well, it's either play football and take another semester of school, or there's this drama and speech class…" I told Dr. Karen Pyle [who ran the drama class], "I need this class to graduate." She says, "Can you sing?" I went, "Err… well, okay, yeah, a little." And she went, "Can ya dance?" And I said "Uhhh… sure, yeah, I can dance." And she said, "Be at the audition today, and if you make it into the musical, I'll let you in." I learned the piece, and I went to the audition that afternoon, and I got the lead in the musical. It was Tony in *West Side Story.* What a life-altering experience. I ate it up, I loved it, I couldn't get



Johnson and wife Kelley Phleger.

MICHAEL LOCCISANO/GETTY IMAGES

enough of it—and apparently, I was pretty good!

Wow. So that was your turning point? Yeah. And when I got in her class, she saw something in me that I did not see in myself and she started plying me with the classics—Shakespeare, Tennessee Williams, some of the existential playwrights. She prepared me for an audition for the University of Kansas to join a summer repertory program. I was one of the eight people chosen out of the entire U.S. Then I got hired out of the University of Kansas for the American Conservatory Theatre in San Francisco. I thought I was going to be be a stage actor for the rest of my life!

And then your role on *Miami Vice* changed everything. What was that huge success like? Viewers certainly imagined your life behind the scenes as pretty wild and fabulous… It was. [laughs] For the first year and a half, I was like, *I'm just gonna stay focused here.* I'd put in some pretty good struggles—I didn't want it to all of a sudden…poof! It was kind of the end of the second season when I got my nomination for an Emmy, I realized

continued on page 14

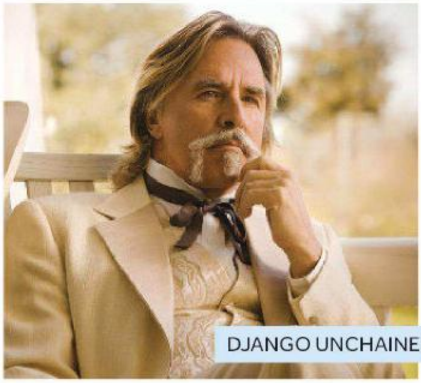
THE HARRAD EXPERIMENT

NASH BRIDGES

ROLE PLAY

Early in his career, Johnson costarred with his future mother-in-law **Tippi Hedren** in ***The Harrad Experiment*** (1973). He won a Golden Globe for his role as Detective James "Sonny" Crockett in ***Miami Vice*** (1984-1989) with **Phillip Michael Thomas**. Johnson played San Francisco cop ***Nash Bridges*** in the eponymous series (1996-2001) and movie (2021), with **Cheech Marin**. Before he was Arthur in the ***Book Club*** movies with **Diane Keaton, Jane Fonda, Candice Bergen** and **Mary Steenburgen**, he was Big Daddy in ***Django Unchained*** (2012) and Richard Drysdale in ***Knives Out*** with **Jamie Lee Curtis**. (2019).

KNIVES OUT


DJANGO UNCHAINED

BOOK CLUB: THE NEXT CHAPTER

MIAMI VICE

CLOCKWISE FROM TOP LEFT: EVERETT; DAVID MOIR/USA NETWORK/GETTY IMAGES; COLUMBIA PICTURES/ALAMY; NBCU PHOTO BANK/GETTY IMAGES; RICCARDO GHILARDI/FIFTH SEASON; LIONSGATE/ALAMY

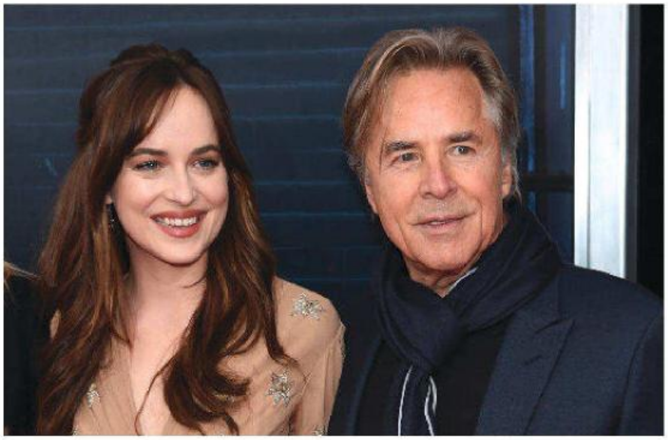
from page 13

Oh! Maybe there's something to this. At the time, there were only three or four networks and we were getting like 40 million people a week watching our show. Those are the kinds of numbers that people would lose their minds over now. So I didn't sleep for five years. I was filming most of the time, and then on the weekends I was shooting magazine covers, and then occasionally—when no one was looking—I was out partying.

Looking back, what do you make of that time in your life now? You had a number of high-profile relationships and marriages… Well, to be fair, it *seemed* like I had a high number of marriages, but I always just married the same girl twice. [laughs] You know, I've had a big life. That period of my life is a blur, and yet I remember phenomenal things happening. It was a magical time. I found myself invited to the White House, I found myself meeting the Pope. And some of the actors we launched in *Miami Vice* are a who's who of big stars today: Bruce Willis, Michael Chiklis, Liam Neeson, Julia Roberts, the list goes on. I mean, I'm a farm boy from Missouri. It was a dream.

What is your life like today? How do you spend your free time? I'm pretty active. I hike and swim and I train three or four days a week, because for me, it's about the quality of my life these days so I don't go, "I can't do that because of my knee." I have six kids in batches of three: There's Jesse [40], Alexander [37] and Dakota [33]; then a 10-year hiatus; and then Grace [23], Jasper [20] and Deacon [17]. And I want to party with them. I want to hang out. Those kids are dynamos, each and every one of them, and they're a lot of fun to be with. So I spend a lot of my time hanging out with my kids and laughing and them making fun of me. My sons are all great musicians, and they've so far surpassed me. Now I'm the guy who just, "Oh, Dad, you can sit this one out. Here—here's a tambourine. Play the tambourine." And Kelly and I travel a lot. I'm having the time of my life, man.

You've been with your wife Kelly for almost 25 years. What makes her the right partner for you? Obviously, she's a saint. I was with Bob Dylan one time, and I was having relationship issues, and Bob looks up at me and goes "Well, see, love is about kindness, trust and respect, isn't it?" And that's the embodiment of Kelly. It's kindness, trust and respect, and we have



You said you were 33 when you began *Miami Vice*, which is how old your daughter Dakota Johnson is now—a successful actress in her own right. Is there anything you've told her you wish you knew at her age? When she was starting to work, she would call me up and say, "I've got this thing and I don't know how to handle it." And I'd say "Lemme tell you how I handled that *badly*…" [laughs] She does a darn good job at managing her world. I am so proud of her I could burst. I'm proud of all of them. They are all spectacular people. Must be their mothers.

You also recorded a number of albums in the 1980s—one went platinum—and had a hit song with Barbra Streisand, "Till I Loved You." Was it intimidating recording with her? I think the word "hubris" comes to mind when I think about saying yes to recording with Barbra Streisand… [laughs] Or chutzpah. But I somehow pulled it off, and she was very generous with me, and made me sound good and look good.

FROM LEFT: JAMIE MCCARTHY/GETTY IMAGES; RON GALELLA/RON GALELLA COLLECTION VIA GETTY IMAGES

that with each other. We're lovers and friends and it's fun. She's an amazing woman.

What are you focused on in your life right now? I'm having a wonderful experience in my world right now. I'm a longtime practitioner of meditation, so I'm familiar with the inner journey. As a younger actor—a younger anything—your ambition sort of drives the bus; you're in the expanding mode. And this period of time, there's a confidence and a courage and a comfort that comes with getting older that is unexpected. If you accept and surrender to the fact that you get out of bed and some body parts are going to hurt, and say, "Well, that's just part of the journey," then it really can be the richest time of your life.

Kelley Phleger, Johnson, Grace Johnson and Jesse Johnson in 2019.

When and where are you happiest? All the time. Anywhere I am. Anywhere I am, I'm the happiest. When I have all my kids around me, that's a happy day.

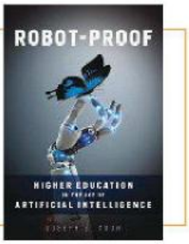
And what about your next chapter? How have your 70s been for you, and what do you hope your 80s will bring? My 70s are rockin'. I mean, I'm cruising, man. And in my 80s, I hope I remember the 70s!

CLOCKWISE FROM TOP LEFT: FRAZER HARRISON/GETTY IMAGES; ISTOCK (3)

DON DISHES

What you're watching: I watch sports. I have a hard time watching movies and shows. For a while there was so much production going on, the quality suffered. So I would start watching them and I'd be in the middle of it and I'd go, "Wait a minute, this just keeps going on and on, it never resolves, where's the structure here?"

Book you're reading: I'm reading *Robot-Proof* by the president of Northeastern University Joseph Aoun. Since I have a 17-year-old applying to colleges, I wanted to take the opportunity to read some things about how the guys in higher education are looking at the future.



Morning person or night person? All throughout my life, I've been a night person, but I'm starting to appreciate the early mornings. On the occasion where I have an early morning call for work, I like getting up before everyone else. I like to have a little time to myself. I meditate every morning, so that starts my day.

Meal you eat most often: I'm very simple about my world: protein, fat and vegetables and I'm cruisin'. Like tacos. I love tacos.

Job you'd do instead of acting: I think I'd be a pretty good photojournalist. I'm an action junkie, so probably in someplace dangerous.

What you own a lot of: I don't own a lot of anything. I'll tell you what I could do: I could go through my closet and go through half the crap that's in there, 'cause I don't wear it! I don't own a bunch of houses, I don't own cars anymore… that's part of the "expanding" world, and I'm in the "let go" world. So…not a lot.

What you're listening to: I'm listening to a book about the way that animals communicate with each other.

Habit you'd change about yourself? Having fewer opinions about things. Because the more you stock up on opinions, that means you kind of have to make judgments, and I don't really want to be judgmental. So that's my avocation right now. I want to appreciate everything for what and how it is.

Hidden talent: I'm a very good carpenter, although I couldn't prove that to you right now. My wife's been dying for me to build her some stairs for her garden, and for about three or four years I've been saying "Yeah, I'm gonna get around to that."

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Complete 1 to 81 so the numbers follow a horizontal or vertical path—no diagonals.

7		9		13		17		21
5								23
57								37
59								41
61		77		73		47		45

For more Numbrix puzzles, go to ***Parade.com/numbrix***.

> Please don't laugh at my question! I'll bet other readers would want to know the answer, even if they never thought about it before. So here goes: What is dirt, anyway?
>
> *—Ruby Benetton, Dallas, Texas*

I'd describe it as planetary debris, meaning the detritus of billions of years of Earth's history. What most of us call "dirt" consists of five major categories: minerals, organic matter, living organisms, gases and water. But to purists, dirt is what we should call only the minerals: the broken-down rocky material of varying particle sizes. All of the categories together are more correctly called "soil," the precious substance that is essential to life on Earth.

Although the color of soil ranges over much of the rainbow (including blue!), the best soil for growing crops is dark brown to nearly black in color. Not that you want to think about what it contains: organic matter consisting of decomposing plants, animals and microbes plus various kinds of waste material, etc. Oh, yes, and living organisms that include bacteria, fungi, protozoa, earthworms, nematodes, ground beetles, springtails and much more.

The gases should seem downright pleasant now: nitrogen, carbon dioxide, oxygen and water vapor. And then there's plain old moisture: water.

No wonder we wear gloves when we work in the garden.

CLASSIC ASK MARILYN

MARILYN'S BRAINTEASER

Here's a puzzler Marilyn posed to readers in a February, 1992 issue:

Quick, What's your number of toes divided by ½, then multiplied by your number of fingers?

THE "WHAT IS?" QUESTION

This puzzle came from John Lemburg in Richardson, Tex., in November, 1992. What is:

The beginning of eternity,
The end of time and space,
The beginning of every end,
And the end of every race?

THE QUESTION OF CHESS

Here's another reader puzzle from 1992. It was sent in by K.W. in Pasadena, Calif.

Two men play five games of chess. Each wins an equal number of times, and there are no ties. How?

Find solutions to Marilyn's puzzles and this week's Numbrix on the next page!

ISTOCK

Ask Marilyn

BY MARILYN VOS SAVANT

SOLUTIONS

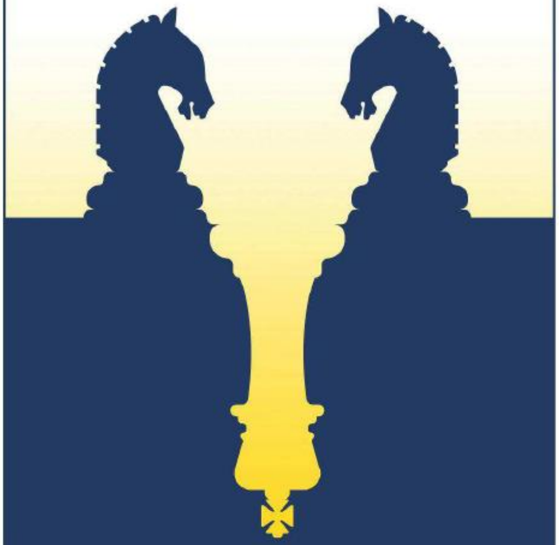
THE “WHAT IS?” QUESTION

The answer is the letter

E

It’s at the beginning of **E**ternity,
The **E**nd of time and space,
The beginning of every **E**nd,
And the **E**nd of every race.

THE QUESTION OF CHESS



Two men were able to play five games of chess and each win an equal number of times (with no ties) because...**they were playing other people, not each other!**

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MARILYN’S BRAINTEASER

The answer is

200

Marilyn explained: Your number of toes divided by ½ is 20. (Your number of toes divided by 2 is 5.) Multiply 20 by your number of fingers, and the answer is 200.

Numbrix®

May 7, 2023

7	8	9	12	13	16	17	20	21
6	1	10	11	14	15	18	19	22
5	2	29	28	27	26	25	24	23
4	3	30	31	32	33	34	35	36
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58	65	66	67	68	69	50	39	40
59	64	79	80	81	70	49	42	41
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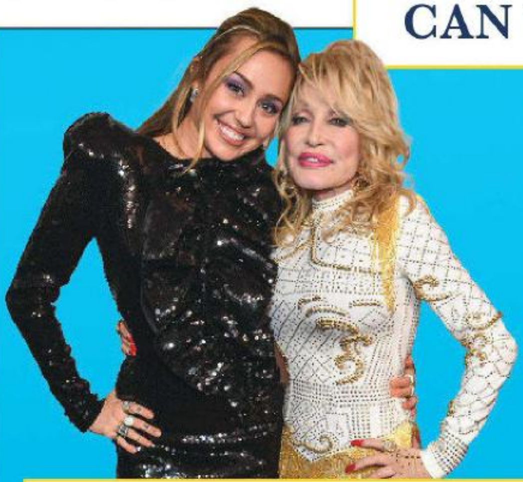
ISTOCK

CAN YOU NAME IT? (FROM PAGE 9 QUIZ)



1. **B.** Garth Brooks' and Sandy Mahl's first daughter, born in 1992, is named **Taylor Mayne Pearl Brooks.** The Taylor refers to musician James Taylor, the Mayne comes from the state of Maine where she was conceived and the Pearl honors Minnie Pearl, the queen of country comedy who often appeared on the *Grand Ole Opry* and *Hee Haw*.

2. **B.** That's **Martina McBride** who once helped sell Garth Brooks merch on the road before becoming his opening act. Her spouse, John McBride, was first on Brooks' sound crew and later became his concert production manager. Martina impressed Brooks and was offered the opening act gig once she got a recording contract. She signed with RCA Nashville Records in 1991.

3. **B. Miley Cyrus** is Dolly Parton's goddaughter. Her father, country star Billy Ray Cyrus, has been pals with Parton for many years.

4. **A.** Dolly **Rebecca** Parton was born on January 19, 1946 to Robert Lee Parton and Avie Lee Parton near Sevierville, Tennessee.

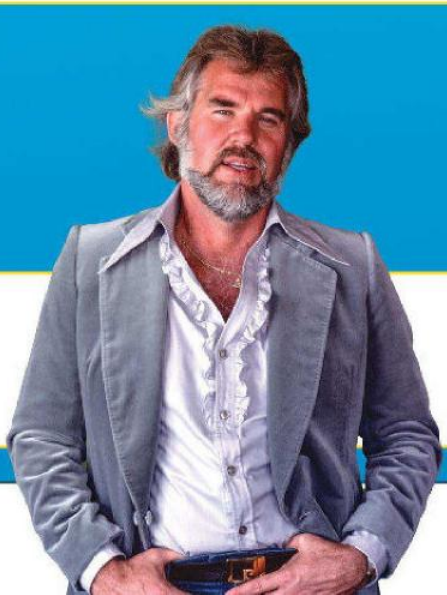
5. **B.** Parton was inducted into the Grand Ole Opry on **January 4, 1969**. She'd released three albums the year before: *Just Because I'm a Woman*, her second solo album, and two duet albums with Porter Wagoner: *Just Between You and Me* and *Just the Two of Us*.

6. **A.** Brooks was inducted into the Grand Ole Opry on **October 6, 1990**.

7. **C.** Parton joined costars Jane Fonda and Lily Tomlin at the premiere of ***9 to 5*** in New York City in December, 1980. Parton's "9 to 5" song was nominated for an Oscar but lost to Irene Cara's "Fame."

8. **C.** The playwright-actor **Sam Shepard** played Spud Jones, husband to Dolly Parton's Truvy Jones in *Steel Magnolias*.

9. **A. "The Dance,"** by songwriter Tony Arata, was inspired by the film ***Peggy Sue Got Married*** in 1986. Garth Brooks' rendition of the song became a centerpiece track of his 1989 self-titled debut.



10. **B. Pieces of Brooks' broken guitar** were tossed into the audience at Reunion Arena in Dallas, Tex., in 1991 after he smashed his acoustic guitar at the end of "Friends In Low Places."

11. **A.** ***Run, Rose, Run*** is the name of the book Dolly Parton wrote with James Patterson. The story of aspiring country singer AnnieLee and her newfound mentor Ruthanna will become a movie starring Parton, with Reese Witherspoon set to produce via her Hello Sunshine banner.

12. **C. Kenny Rogers** and Garth Brooks are both **double chart-toppers**. In 1991, Brooks' *Ropin' the Wind* album debuted at No. 1 on the Billboard 200 and at the Top Country Albums chart. It was the first album by a country singer to top both charts since Rogers achieved the same feat with *Islands in the Stream* in 1983. Brooks was born in Oklahoma; Rogers in Houston, Tex. Only Brooks is a left-hander.

FROM TOP: KEVIN MAZUR/GETTY IMAGES FOR THE RECORDING ACADEMY; TRISTAR/GETTY IMAGES; CBS VIA GETTY IMAGES

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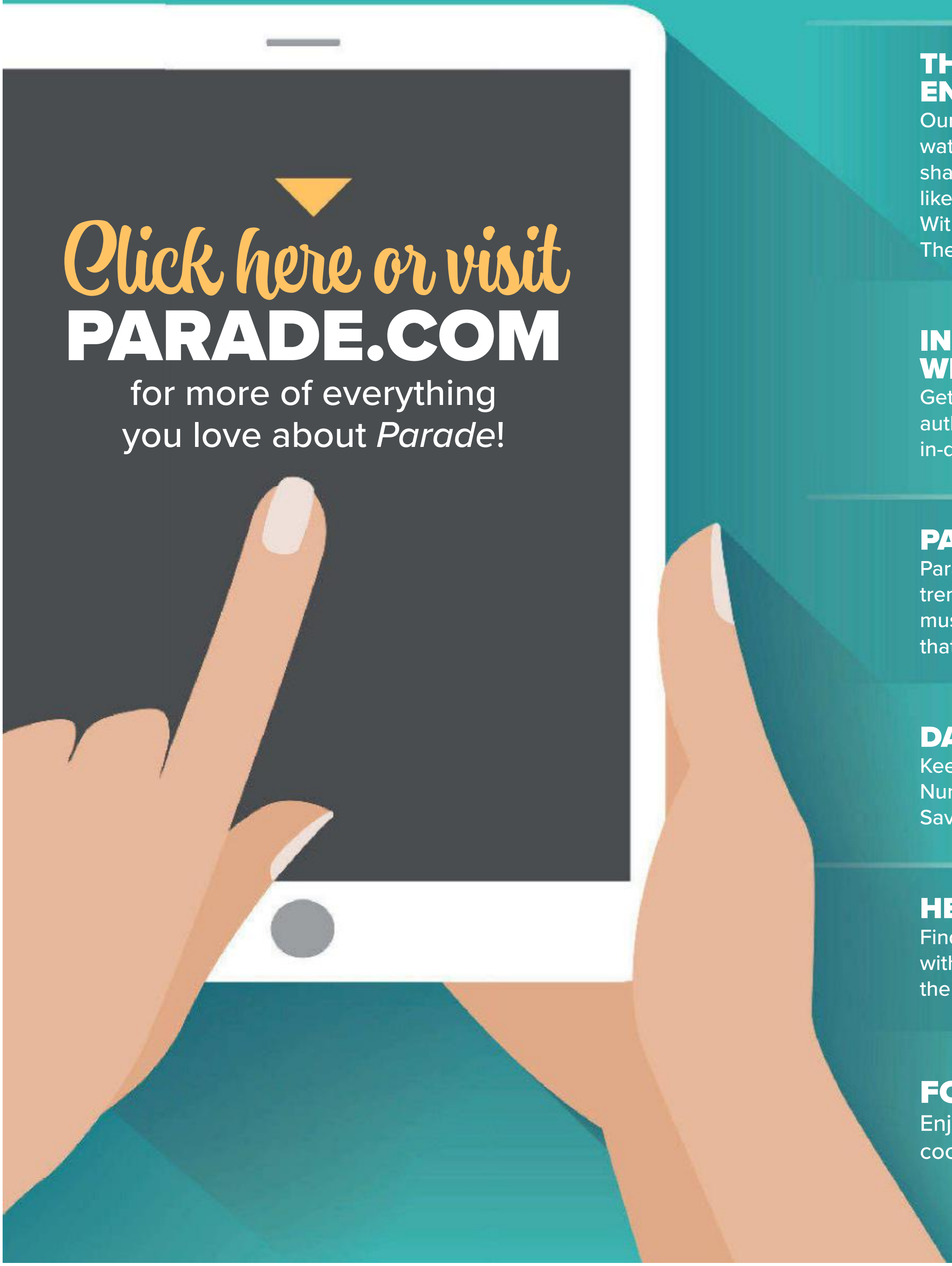

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